

Bands May Owe Government Ten Million Dollars

by TED TOLL

Chicago—Somebody, either the band leaders of the nation or the hotels, theaters, ballrooms, colleges and clubs which buy their bands, owes the U. S. government between three and 12 million dollars in social security taxes which have gone unpaid since 1936, when the federal social security law was passed.

All this time the band leaders and the AFM have contended that the band buyer is the "employer," and hence is liable to the government for the one per cent tax payment of the sidemen plus the employer's share. On the other hand the hotels, etc. have argued that the band leaders contract personally for the services of their sidemen, are actually responsible for paying them off, and act in all ways as their boys' bosses, therefore the leaders are the "employers."

Griff Williams 'Guinea Pig'

The first case to establish precedent as to just who, in the opinion of a federal court, is the employer, has been in progress for the past few weeks in Federal Judge Charles E. Woodward's court in Chicago. The "guinea pig" in the case is band leader Griff Williams, who, backed by the AFM, is suing the government for rebate of \$500 in social security tax paid in 1938, while his band was at the Stevens hotel here.

Findings of facts will be presented by both sides before Judge Woodward on April 25, after which final decision will be made, and the whole thing settled, probably by the end of the first week in May.

Should the court decide that the band leader is the employer, it will mean that American band leaders will owe the U. S. the social security tax of the men in their

(Modulate to Page 23)

Nothing New On AFM Probe

New York—No startling developments in the Department of Justice's investigation into the AFM were reported here in the past fortnight, although it is known that D. J. agents are quietly making investigations on their own, not only in New York, but in Chicago and other cities.

No action is expected now until late April or possibly even in May.

The 'Babe' Boots Some Jazz



New York—Here is Babe Russin in action, honking his tenor and getting off a batch of gut at the Hickory House, where he recently made his Manhattan debut as a band leader. Russin's playing is the envy of hundreds of white and colored musicians in New York, and his band shapes up just about as strong with Lloyd Hundling's horn and vocals heavily featured. Russin formerly played with Red Nichols, Tom Dorsey, Benny Goodman and others before taking a fling as a band-wielder himself.

Barnet Loses Negro Thrush

New York—Lena Horne left Charlie Barnet's band, as featured thrush, last week after the band completed its Paramount Theater engagement. The parting was by mutual agreement, Miss Horne, a Negress, declaring she wanted to go out on her own as a solo act.

A few nights later she opened at downtown Cafe Society, replacing Mae Digges. Barnet said he would hire four good looking girl singers to form a quartet to sing with his band. A blonde and three brunettes, he said, are what he wants and he has been auditioning girls by the dozens.

Hell Pops for Messner Band

New York—"All hell popped," said Johnny Messner. "Within a single week my band was selected by Paramount as one of the nation's 'top 10' to make movie shorts, we also were signed with Decca to make discs, and we signed with NBC for radio transcriptions." Messner's band recently opened at the Hotel McAlpin. It's Johnny's fourth straight year there.

DOWN BEAT

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15 CENTS



On the Cover

Kay Kyser's klever Kolumbia recording of the kewee kuckoo called *Alexander the Swoose* is making juke boxes jingle. Gorgeous Ginny Sims giggles and jiggles a doughnut under Alex's bill while "Prof" Kyser urges him to partake.

'Don Juan' of Dorsey Ork Is Draft Victim

New York—The last original member of Jimmy Dorsey's orchestra, Don Matteson, will leave the band April 17 to start a 1-year period of military training. Matteson, long known as "Don Juan of the band," is Dorsey's third trombonist.

Matteson was a member of the old Dorsey Brothers' band. When Tommy and Jimmy split, Don remained with Jimmy. He's the only man left out of the J. Dorsey band of 1935. No replacement for him had been found last week.

Conscience?

New York—Brunet wife of a prominent band leader now playing a name hotel spied several blonde hairs on a coat the leader had taken from his trunk and was preparing to have pressed so he could wear it on the bandstand.

Before she could start accusing him of cheating, however, she recalled that last fall, when he last wore the coat, she herself was a blonde!

Tap Dances, Too, does Margie Stuart, pert blond chirp with Eddy Brandt's new 13-piece band. She joined the band on its George Washington hotel date, Jacksonville, Fla., a few months ago, formerly sang with Al Donahue. Margie is 20, has been singing for about four years, since she had her own all-girl band while in high school in Chicago.

Teagarden In Movie With Crosby

New York—Jack Teagarden signed contracts and rushed to the Pacific coast April 2 with his band, his head spinning as a result of developments which placed his band into the Casa Manana niterity (the opening was April 3) and made Teagarden a motion picture actor at the same time.

Bing Gate, favorite trombonist of thousands of musicians, now is working in the new Bing Crosby picture at Paramount studios. The title is "The Birth of the Blues." Doubling between the Paramount lot and the Casa, Teagarden is busier now than he's ever been. It is his first big break on the screen, although he was in a couple of Paul Whiteman flickers in years past. His band is set for six weeks at the Casa.

Jackson will blow his horn in the Crosby film, which will feature plenty of old standard jazz tunes.

Bushkin-Morgan Make Duet Discs

New York—Joe Bushkin, pianist with Tommy Dorsey, and Al Morgan, bassist now with Zutty Singleton's quartet, made a series of piano-bass duets for the Commodore wax label last week. Milt Gabler supervised.

Big-Time, Here Comes Thornhill

New York—New dance bands come a dime a dozen here. But one of the new crop zoomed into the big money class in a few nights after making its debut at Glen Island Casino under Claude Thornhill's guidance.

Thornhill, who once played piano for Ray Noble in the Noble band which included Glenn Miller, Johnny Mince, Milt Yaner, Bud Freeman, Pee Wee Irwin and others, has a new, clean outfit which looms as possibly the coming band of the current year—above all others. Using a 6-man reed section, Thornhill's crew polishes off his arrangements spectacularly, combining gutty jazz with danceable, prettily-voiced ballad performances. Betty Claire and Dick Harding are vocalists.

Thornhill's lineup:

Dale Brown, Hammond Russum, John Nelson, Ted Goddard, saxes; Irving Fazola and George Paulsen, clars; Conrad Gazzo, piano.

All Quiet on ASCAP-Radio Battle Front

New York—Past few weeks have been the "calm before the storm" in the ASCAP-Radio fight. The actual negotiations for new contracts between radio stations and ASCAP were expected to get under way here at any minute as Beat went to press.

Both sides have expressed a willingness to dicker, but little has been done. BMI is outlining a plan and ASCAP heads are prepared to consider it. But it may be many weeks before the networks and non-ASCAP radio stations throughout the United States start airing ASCAP-controlled music again.

Bluebird Label Gets Dunham

New York—Sonny Dunham's new band was signed to record for the Bluebird label last week and a few days later cut its first sides with Leonard W. Joy supervising.

Dunham had offers from Decca and Okeh. His switch to Bluebird at the last minute was a surprise move. Dunham and band go into Frank Dailey's Meadowbrook in June for an all-summer run with heavy airtime. The band's manager, Carlos Gastel, has returned to Los Angeles and will remain there until the Meadowbrook opens.

Easter Bonnet



New York—Dig this easter bonnet, as worn by Mary Ann Mercer, thrush with Mitchell Ayres' band now touring in the east. Frankly, Mary Ann wore another bonnet in the Easter Parade April 13—but a photographer accidentally got this reflection in a picture and Mary Ann liked the idea well enough that she toyed with having a "photo-flash" hat made for the new season. She records with Ayres' band for Bluebird. Pic by Otto Hess.

Press Lashes at DAR For Banning Robeson

Washington, D. C.—The Daughters of the American Revolution, apparently determined to stick to their guns in their boycott of Negro entertainers, are taking another shellacking by the press for refusing to allow Paul Robeson to sing in Constitution Hall, which the DAR owns.

Once before, the organization suffered a humiliating defeat when it barred Marian Anderson, great Negro concert singer, from appearing in person at the hall. Mrs. Franklin D. Roosevelt resigned

from the DAR at the time. An unprecedented crowd of 75,000 turned out to hear Miss Anderson sing from the steps of the Lincoln Memorial.

The Robeson concert, slated for April 25, was expected to be held anyway—at a new sports auditorium called Uline's Arena. Recently the Golden Gate quartet of colored singers sang in Constitution Hall. Reminded of that event, representatives of the DAR said, "it was some sort of a mistake something was put over on us."

Bradley Band Has Five New Men, Sponsor

New York—Will Bradley's band made big news here last week when a complete new trumpet section was brought in and at the same time, the band landed a radio commercial.

Lee Castaldo, trumpeter who has worked with Tommy Dorsey and others, more recently with Artie Shaw, joined the band along with Alec Fila and Carl "Tiger" Poole, also trumpets. They replaced Joe Weidman, Barney Zudecoff and Steve Lipkins. Poole is an ex-Ray Noble man, Castaldo is with Bradley in an unusual agreement which will find him getting billing along with Bradley and Ray McKinley.

Malon Clark, 18-year-old alto and clary man from Dean Hudson's band, took Jojo Huffman's

chair a couple of weeks ago. Bob Holt is on piano now, having taken Freddie Slack's place.

After a 6-month period, Castaldo told *Down Beat*, he will leave Bradley to go out on his own with a band.

The radio show will be heard Sundays on CBS with Ed Sullivan, New York *News* columnist, sharing the bill. It's a summer show only, replacing the Silver Theater.

International Silver Co. is the sponsor.

Charlie 'T' Turns Down Movie Offer; New Band Set

Chicago—Charlie Teagarden told *Down Beat* here last week that he had just turned down a speaking part in the forthcoming Bing Crosby movie, "The Birth of the Blues," in which brother Jack Tea and band will be featured. Reason for fluffing the opportunity, according to Charlie, was because the Frederick Bros. office here, with which he is contracted, felt it would be of no advantage to the new Charlie Tea band to allow it to become confused with Jack's, which might happen if both Big and Little Gate appeared together in the Crosby picture.

Here's Charlie's Lineup

Teagarden has been rehearsing a band of local men here for the past four weeks, and was set to open its first date at Donahue's, Mountain View, N. J., on April 11, with 10 MBS shots per week. Personnel of the band, with exception of the piano, which was not set at press time, follows:

Bub Hooven, clarinet; Earl Bergman, Gus Jean, alto; Jim Palmquist and Bob Smith, tenors; Buddy Bergman, Mario Serritella, trumpet; Mort Grey, Bill McMann, trombones; Mac McGrath, drums; Jerry Vaughn, guitar, vocals and most of the arranging, and Evelyn Chandler, recently with Will Hudson, on vocals.

Charlie will feature his reeds, because he's "got a fine section." He doesn't want his band to be "too hot," but just wants a good musical outfit that can cut the stuff with originality. Chicago musicians regard Vaughn, guitarist-arranger, as a terrific comer.

Bands for Madison Square Garden Job

New York—Madison Square Garden, for years the showplace of America's fighters, becomes a dance hall this summer under the direction of Monte Proser. Operator of the famed Beachcomber Club, Proser will use three name bands once a week in a huge carnival of music which may draw more than 10,000 dancers.



After Hours Clambake
of the Lower Basin Street society was thrown at Cafe Society downtown, New York, a few days ago. Occasion was the celebration of the society's Victor Record album. Left to right are Joe Thompson, who produces the show on NBC; Cafe Society man-

Anyway, it's Descriptive

A new wrinkle in buildup is being given organist Charles Paul by the NBC publicity boys. Adding five instruments to form a unit behind the "Inner Sanctum Mystery" show every Sunday night at 8:30 EST, Paul's music, according to an NBC press release, now will be "weirder and more frightful." . . . Paul has added French horn, bassoon, oboe, clarinet and trumpet to his "haunted Hammond, and if the play don't get you, the music will." Describing his efforts at the organ, they say Paul makes it either "wail like a banshee or purr like a vacuum cleaner."

ager Barney Josephson; Henry "Hotlips" Levine and Mrs. Levine; Welbourne Kelley, who writes the drag-out program notes for the show; Dolores O'Neil, ex-Bob Chester vocalist who replaced Dinah Shore as vocalist, and ex-Basin Street producer Tom Bennett. Pic by Libsohn Ehrenberg.

Sammy Kaye's Orchestra Gets Jive Spot Date

New York—Sammy Kaye and his orchestra are ready and set to open at the Meadowbrook, in Cedar Grove, N. J., April 29, the first time Sam and his "swingin' swayers" have played a strictly jitterbug-jive location.

Frank Dailey, Meadowbrook owner, booked Kaye into the spot because Sammy's gang showed strong in a band popularity poll Dailey conducted. While Jimmy Dorsey was by far the favorite, Kaye's showing came as a surprise, and Dailey, getting with Kaye's manager Jim Peppe, made the deal pronto. Larry Clinton's opening was postponed. He may open at a later date.

Sonny Dunham's band opens at Meadowbrook in June for a 12-week run which is expected to shove Dunham's kid crew into the national limelight.

Their Band is on the Way Up



New York—Here is Sonny Dunham and members of his band, set for a big build-up at the hands of General Amusement Corp. Left to right—Dave Hallett, trombone; Guy McReynolds, alto; Dunham, Carlos Gastel, Sonny's manager; Jack Richardson, alto, and Ray Kellogg, singer. Dunham goes into Meadowbrook in June for a long run. He and his young band have broken all records during their current engagement at Brooklyn Roseland. Famed for his trumpet-trombone work with Casa Loma, Sonny's first band was as big a flop as his current band is successful.

Musicians Injured in Auto Crash

Chicago—A bad crackup on the highway near Joliet resulted in injuries to band leader Don Pedro and three boys in his band ten days ago. Bassist Louis Ramirez, who was driving, sideswiped a truck and suffered a broken arm and nose. He is in St. Joseph hospital, Joliet.

Pedro was only shaken and bruised, but accordionist Ernest Chuckley received lacerations, abrasions and internal injuries. Pianist Joe Mantis was badly banged up.

Pedro, and the boys, playing the Pere Marquette in Peoria, had been driving in to Chicago, a distance of 155 miles, twice a week for rehearsals of Pedro's new big band, which is set to open Chi's new Rhumba Casino in May. Paul Liddell on bass, Irv Rubenstein on piano, and Emil De Salvi on accordion were temporary replacements.

Carl Hoff Quits Al Pearce Camel Show for Dance Work

Los Angeles—Carl Hoff, musical director on the Al Pearce-Camel Cigarette program, resigned from his radio spot and will head for New York shortly. Hoff wants to take a real shot at the dance band business. A booking has already been set for him in the East.

Hoff's place on the Camel show was taken by Lou Bring, who has

Five Dances in a Single Day



That's the record claimed by the Ted Sherwood Floridians, and with the little picture at the left doing the chirps, the demand for the band is understandable. The Sherwood combo, 10-strong, on a recent U. of Florida date, did a dawn dance for Sigma Nu, then a breakfast dance for Kappa Alpha, then back to Sigma Nu for a tea dance, and in the evening did a supper date for Phi Delta and a late dance for the local Lions Club. Oh, her name is Helen Johnson and she's 18. She and the band have a commercial, on WRUF, Gainesville, Fla.

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Chicago, April 15, 1941

News

DOWN BEAT

Spanier Hires Ben Goodman (He's a Promising Saxist)

New York—Benny Goodman moved into Muggsy Spanier's band on sax last week, and if he can do his job right, Spanier says, "Goodman will be a regular feature of our band."

Goodman, a youngster, is not even vaguely related to the Goodman who has a band. He plays first alto. Others in Muggsy's reed section are George Koenig, alto-clary; Nick Caiizza and George Berg, tenors, and Larry Molinelli, alto-baritone.

Fazola Very Doubtful

Irving (Fazola) Prestopnik, who was slated to become a Spanier sideman, probably won't join at all. He is still playing with Claude Thornhill at Glen Island Casino. "Faz" came into town and rehearsed with Spanier but they couldn't get together. Muggsy says that only "a slight chance" remains that "Faz" will join him.

From Gus Arnhem's band last week came big Bob Casey on bass. George Wetling quit Paul Whiteman to drum for Spanier. Mel Powell is on piano, and arranging. Spanier isn't using a guitar.

Vernon Brown and Tommy Reo are in on trombone, and Ralph Kessler, Jerry V. Brooks and Frank Bruno are the trumpeters. No girl singer has been chosen yet. Louanne Hogan, Kay Little, Penny Parker and others are being tried out. Deane Kincaide is doing most of the arrangements, although Powell and Caiizza are turning them out as fast as they can.

Band With CRA

A last-minute change of mind

From Choir Loft To Ray Noble



New York—Meet Lynn, Lee and Lou, who form Ray Noble's vocal trio. Lynn is really Mary Lynn Wild; Lee is Marion Lee Wild. They are 18 and identical twins. Lou is Louise Sidwell. Three years ago they met in East St. Louis, where they sang together in a church choir. Lou's father was minister at the church.

From choir loft they went to work professionally at station XOKK, then on Mississippi River excursion boat, the *Admiral*. The day after Christmas last year they took out for Chicago, met Noble at the Palmer House, and joined him New Year's eve.

The only way to tell them apart is that Lou is the Brunet. It's easy to tell Lynn and Lee apart, too, for one weighs 106 and one, 104—we don't know which. They are both nicknamed "Twinnie" and to top it all off, the two, along with Louise, form a trio which sings—and sings well. Noble has been featuring these gals on his recent tour. Pic by Maurice Seymour.

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Muggsy and Connie Come On With Bing



Los Angeles—One of the last things Muggsy Spanier did before going east to start rehearsals with his own band was make a record date with Connie Boswell, Bing Crosby and others. Left to right are shown Victor Young, musical director; Connie, Spanier, Bob Crosby and Bing Crosby. The tune they were making was *New San Antonio Rose*, one of the largest selling records of the season, for Decca. Muggsy will record for Bluebird when his band is ready.

Jimmy Mundy on B.G. Payroll

New York—Jimmy Mundy, Negro arranger, is back on Benny Goodman's staff as arranger. His first "special" was titled *Air Mail Special*. Mundy arranged for Goodman once before, throughout 1937, then shifted to other bands.

Fletcher Henderson is doing only one a week for Benny now. Eddie Sauter is still doing the heavy. Henderson is so busy with his own band that Benny found it necessary to take on Mundy, who plays fine tenor sax, too, although he isn't tooling it for BeeGee.

Joe Bishop's Health Takes Big Gain

Saranac Lake, N. Y.—Joe Bishop is on the way to complete recovery. The tall, spectacled former flugelhornist-arranger for Woody Herman's band has gained 26 pounds since October at the Will Rogers Hospital here and expects to be released within five months. He'll do arrangements for Herman's herd when he comes out. Meanwhile, he's resting, playing the radio, and taking Spanish lessons. Most of his letters to Woody and friends contain long sentences written in Spanish.

Joe Sullivan Makes 4 Solos

New York—Joe Sullivan is set to make four piano solos for Milt Gabler's red Commodore record label. Sullivan's last solos were on Decca a few years back. Joe has been working with Jimmy McPartland at Nick's in recent weeks.

Babies for Weiss, Bowman, Shapiro

New York—Babies were born to the wives of Sid Weiss, Artie Shapiro and Dave Bowman, all good friends, within a few days of each other last month. Weiss is Tom Dorsey's bassist. Shapiro also plays bass. Bowman is pianist with Joe Marsala.

Buono With Dunham

New York—Nick Buono, former first trumpeter in Harry James' band, has joined Sonny Dunham's crew at Brooklyn Roseland.

Hal Berman New Russian Drummer

New York—Hal Berman, former hide artist for Johnny Long, replaced Leo Braun on drums in Babe Russin's band at the Hickory House here. Russin, fronting his 7-piece band with his tenor sax, says he's looking for a girl singer who "knows what time it is." Russin band broadcasts three times weekly on WMCA. His crew is a big click at the spot and has been held over indefinitely.

Bob Price Joins Charlie Barnet

New York—Bob Price, former Woody Herman first trumpet, is Charlie Barnet's new first chair horn man. He joined right after the band left the Paramount Theater here.

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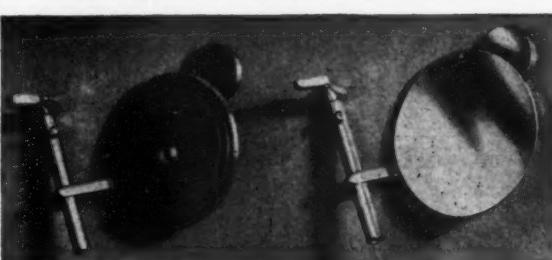
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Big Gate In the Moon Pictures

Los Angeles—Here is Jackson Teagarden as he looked shortly after arriving here to play a role in Bing Crosby's *Birth of the Blues*, a new Paramount pic now in production. Jumping all the way here from Virginia, Teagarden is working with his band at the Casa Manana in addition to his screen work in the daytime. This is how he looked after his first day's work. Big Gate now records for Decca.

New Booking Contract Form Seen as Big Help To All Ork Leaders

New York — All bookers and booking offices last week started using a new type standard form of contract which confines the booker's commissions on location jobs to 10 per cent—one-nighters 20 per cent. The new form was conceived by the AFM international board in February.

On locations, including hotels, cafes, films and radio jobs, a booker now may take not more than 10 per cent unless the band's salary is twice the AFM scale. In that case, the booker may take an additional 5 per cent on the gross.

How to Break Contract

Most important factor concerning the new contract is that a band leader now has a chance to break his contract with a booker if the booker does not get him work within a definite period. The leader may dissolve the binder if he doesn't get (1) at least 20 cumulative weeks of work during the first or second six months of the contract; or (2) at least 40 cumulative weeks during the second and third year, or (3) if during the specified period of the contract the booker hasn't obtained seven consecutive weeks of work for the band. All a leader has to do now,

Ray Noble Set For Catalina

Los Angeles—MCA has lost one of its big West Coast accounts and Ed (Tiny) Fishman of the Wm. Morris office is sitting back with a big grin on his face. Fishman has just signed up the opening stretch at Catalina Island for WM's Ray Noble, who will open at the Wrigley resort May 17.

Advent of Fishman, who is regarded as one of the top band salesmen in the business, as chief of WM's Coast operations, was figured to mean that the firm was planning a drive on the local band business. Recent addition to the local WM roster is Garwood Van, formerly with MCA.

Fishman also has Will Osborne's new band, organized here, working college prom dates and set for the Paramount theatre in May.

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Ray Conniff Has a Band

New York—Latest sideman to become a band leader is Ray Conniff, trombonist who was in the Artie Shaw band when it broke up recently after completing the Burns and Allen radio series. Conniff, one of the better arrangers, is rehearsing here with an 8-piece band.

Conniff's rhythm section comprises Nick Fatoal on drums, Milton Raskin, piano; Eddie McKinney, bass, and Al Avola, guitar. Avola is still arranging for Charlie Barnet but no longer plays guitar. Fatoal also was in the Shaw band which folded. If Conniff's ork isn't a click Nick says he'll return to Los Angeles to work.

Johnny Napton is on trumpet, George Berg is on tenor and George Koenig, alto. Berg and Koenig are set with Muggsy Spanier's new band, however, and Conniff is looking for replacements. Conniff rounds out the band with his sliphorn.

No booking office affiliation is set yet. Ray, a personable youngster who once worked for Bunny Berigan and Bob Crosby, is doing most of the arrangements himself. Test records his band made a week ago have brought much good comment.

Allen Holmes Joins Tommy Tucker Ork

New York—Allen Holmes, alto saxist-singer formerly with Blue Barron, has joined Tommy Tucker's band, making it a 5-man sax section. Tucker formerly used four reeds.

Behind the Well-Known Ball



New York—Ina Ray Hutton is behind the 8-ball, but for this picture only. Her new band is coming along in great style, playing strictly jump music with a fine beat and good soloists; her bookings are well set into summer, and her new "I'm Through with Glamor" appearance is adding new "oomph" to her dancing and singing routines in theaters. Ina Ray only last month was a solid click at New York's Paramount Theater, where this shot was made.

Clyde Lucas at N.Y. Biltmore

New York—Making his first New York appearance on a hotel job in years, Clyde Lucas and his California Dons followed Horace Heidt's troupe into the Bowman room of Hotel Biltmore late in March.

Lucas, who recently underwent a kidney operation in Philly, is back in the pink again. Heidt is on tour.

Fio Rito Bass May Smoke on The Bandstand

Chicago—Ted Fio Rito's bass fiddler, Candy Candido, has a contract allowing him to smoke anytime he pleases on the Fio Rito bandstand. He's said to be the only musician in America with such an agreement.

Candy is no lawyer; but he knows how to take care of his interests when it comes to signing contracts. When he signed his pact with Fio Rito, he insisted upon a clause allowing him to smoke on the band stand. Fio Rito made the concession and the unusual clause is written in the contract. In black and white, Candy says, and signed before witnesses.

During night club engagements Candy may be seen puffing away contentedly on his stogie while sawing on the bass fiddle. Because of studio regulations, Candy doesn't smoke in the NBC studios during rehearsals and broadcasts. The cigar is there just the same. But Candy doesn't light it.

'The Last Time I Saw Chicago' Is Recorded by Trio

New York—Jazz trio made up of Joe Sullivan, piano; Pee Wee Russell, clary, and Zutty Singleton, drums, recorded a blues called *The Last Time I Saw Chicago* last week for the Commodore shop. Also made were *Jig Walk*, *About Face* and a Zutty specialty, *Stamping the Skins*.

They'll be released soon, according to Milt Gabler of Commodore.



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New Contract Form

(Jumped from Page 4)

dio or television engagement where the gross contract price is at least three times the AFM scale. The union conceived the new contract to protect band leaders, some of whom have been "taken" by bookers who got absurdly high commissions. Other bookers signed

a band to long-term contracts, then refused to book the band. Such practices, unfair to a leader and his sidemen, are expected to be remedied with the new contract form—which gives the leader the option of signing for 3-year or 7-year stretches with a booker.

Complete information on the new contract form may be had at any AFM Local.

Pastor Hires New Philly Gal Chirp

New York—Tony Pastor has just taken on brunet Eugenia Baird, of Philly, as vocalist with Tony's band at Hotel Lincoln here. It's Eugenia's first big time job as a chirper.

Joe Bogart Goes With Duchin

Chicago—Les Brown trumpeter Joe Bogart, who took most of the hot with the band, left the band several days ago to join Eddy Duchin just before Duchin left the Palmer House here.

Jerry Wald Gets GAC Booking Deal

New York—Jerry Wald, clarinet-playing leader now at a Childs Restaurant in Manhattan, last week was signed by General Amusement Corp., for bookings. Fred Williamson remains Jerry's personal manager.

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Above, Paulette Goddard and Horace Heidt; Center, Jimmie Stewart "cutting up" with an Olds on the set; Below, Heidt and the Musical Knights.

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Ravings at Reveille

by "SARJ"

Rollie Bundock, whose bass fiddle plucking was a feature of Glenn Miller's orchestra for nearly four years, writes musician friends from Fort Knox, Ky., that he is "rid of night club pallor and pot-belly."

Bundock, who joined the army Feb. 11, claims the men he has met at the fort are "tougher" than any of the guys he came into contact with in the band business. He's in the First Armored Division, Rollie left Glenn Miller last fall, intending to study classical music. His successor, Tony Carlson, also was drafted. Trigger Alpert now is shooting the bull for Miller in Hollywood, and Trigger is apt to be called by June 1.

Hamann's Heart 'Murmurs'

Vic Hamann, Woody Herman's second trombonist, has been deferred by his local draft board and placed in a low class. Hamann's heart had a "murmur" when he took his physical exam. Guys in Herman's band accused Vic of running two miles a few minutes before he showed up for his exam.

Chicago musicians are chuckling about tenor man George Domarus and a couple of other gags who happened to get tangled in a beer bout with the commanding officer of one of the field artillery units. While Domarus and the boys were recklessly casting aspersions at army life, the officer, according to the story, invited the boys out to the armory to show them that it really wasn't so bad. They drove right out, and while they were inspecting the equipment, they came to the rifles. The officer asked the boys if they could shoot. Sure, they were crack shots, they retorted. To prove it they were allowed to pop a few rounds. Everybody became enraptured and the boys decided they'd like to borrow the guns, take them home and practice. Sure, you can do that, said the officer, but just sign out for them, so we know where they are. The boys did, and went home. Next day (and bear in mind, this is just "as the story goes") a truck of the regiment made the rounds of the three boys' homes, a couple of sergeants promptly hied them off to the ar-

mory and showed them their signed voluntary enlistment papers.

Just about a hundred members of Local 10 in Chicago have suspended their membership and gone off to camps since the selective service act went into effect, according to Local secy. Ed Benkert.

When trumpeter-band leader

He's in the Army Now



Here's how the guys look on that military kick. It's George Ryan, former bass man with Al Donahue. He's at Camp Shelby, Miss. When Donahue replaced Ryan with Tony Carlson, Tony lasted two weeks and he, too, was drafted. The Donahue band opened at the Roosevelt hotel in New Orleans April 12 for four weeks. Ryan has ten months to go on his Camp Shelby date.

Rudy Mück

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GEORGE HOSFELD

Trumpeter with Jan Savitt's Top-Hatters

From the WCAU staff orchestra in Philadelphia comes George Hosfeld, who recently joined Jan Savitt's brass on Rudy Mück trumpet. Young Hosfeld, rated one of the "finds" of '41, has an exquisitely tonal and an unusual conception of phrasing which Savitt spotlights in his sweet tunes.

"My Rudy Mück trumpet is the most versatile instrument I've ever played," says Hosfeld. "It gives me all the volume and range I need for our 'jump' tunes . . . yet I can shade down instantly for a pretty phrase without risk of cracking a note."

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Inductee News

Johnny Adams, recently at Lakewood near Lapeer, Mich., got his call in March, he developed a bad case of pneumonia instead. But he's all right now and reports to the Detroit induction center this month.

Ted Locke, frequent *Down Beat* contributor and well known critic, is away at camp for his year. Lou Cramton, also a *Beat* reporter, up in Michigan, was about set to go at press time.

Bobby Jones, the fine ex-Red Nichols tenor man, had received a nice fat offer to add some gut to the new Gray Gordon band when the draft blew in. Now Bobby's gone, along with Pete Arntz, another Minneapolis man, who was fronting the Cec Hurst band there.

Because of a peculiar leg injury suffered several years ago, Chi leader Henry Senne has had three physical exams and the board still doesn't know how to classify him. Sometimes the leg is okay, but at other times it acts up. For his second physical Senne had to fly down from Minneapolis (the band was at the Lowry hotel) and for the third he had to hop a bird from Cincy, when the band was playing Lookout House.

A partial list of the boys who've tossed off the musty for olive drab includes:

Carl Miller, reeds, South Bend, Ind.; Eddie Anderson, Minneapolis stick man; Louis Steinmetz, Bob Sylvester bass man, now at Camp Shelby; Earl Hines' trombone, Edward Fan; Fats Daniels' trumpet, Carl Camarata; Bill Scott, Jay McShann's arranger; Clyde Duebel, Ted King's drummer; Gene Rodgers and Marlowe Morris, sepia pianists; pianist Eddie Watson, of Boston's Alpin's, at Camp Devens; Ben Bernie's son, Jason; Tommy Marvin, Detroit band leader, and also Don Pablo saxist, Dick Kreig. John Rosever, who once was with Paul Whiteman, and drummer Ken Peterson, are at Camp Custer, as is ex-*Down Beat* reporter Emmett Herrington. Peterson has worked with Hines, Horace Henderson, Erskine Tate and others.

Others are Wes Lang, Portland, Ore. leader; Eddie Fitzpatrick, bassist, Hank Ford's of Dallas; Mill Britton drummer Max Stain with trombonist Tom Rafferty and trumpet Dave Hall's Horn; the call; George Hall's drummer, Lyle Smith and saxist Tony Bastien, with bassist Frenchy Cavaillé and pianist Van Smith expecting to go at press time; Blue Barron's alto, Nick Arzolina, a sergeant in the reserve; Charlie Spivak's tenor man Charles (Bob) Bast, now at Camp Lee, Va.; Howard Texier, Washington leader; Alto Al Sakole, also of Washington; Cleveland leader Hal Lynn and Bill Darnell, Bob Chester's vocalist, occasional *Down Beat* reporter Mac Egan's reporter that, along with himself at Camp Blanding, Fla., are Hank Freeman, who just left Tony Pastor, Pastor trombone Henry Singer, and drummer Ted Pearlman. And Carl Dengler lost tenor and fiddler man Bill Rusinak.

If you're in training now, or if you've just been inducted, let "Sarj" know. "Ravings at Reveille" will be a regular *Beat* feature.

New York—Gene Rogers and Marlowe Morris, both piano players, were drafted last week. Morris is a nephew of Thomas Morris, former Fats Waller trumpeter.



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Chicago, April 15, 1941

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by HAROLD JOVIE

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Practicing Up . . . Vic Hamann, trombonist with Woody Herman, got tips on "K. P." duty free from Muriel Lane, Herman's canary, as Vic awaited orders to report for military training last month. Woody is at left holding Hamann's slip-horn. Vic was the first Woody Herman musician to get his questionnaire, but was deferred when his physical exam revealed a heart murmur. *Fitzsimmons Photo.*

False Alarm

New York—The mob sitting around Lindy's at 3 a.m. the other morning was startled to see Artie Shaw and Mark Warnow, the network conductor, almost come to blows in an argument which the whole room could hear.

It developed they weren't arguing about women—but about the merits of Sibelius as a composer.

It's a Girl For The Sissles

New York—"Sizzling" news in the Noble Sissle household last month was the birth of a daughter at Wickersham Hospital to Sissle's wife. The baby was named Cynthia Scott Sissle, and weighed eight pounds. Birthdate was March 18.

Zutty Makes His Trio a Quartet

New York—By adding the vet Al Morgan on bass, Zutty Singleton's trio became a quartet last week at Jimmy Ryan's Club on West 52nd Street. Don Frye is at the piano, Joe Eldridge (Roy's brother) is on alto, and Zutty leads 'em from behind his drums.

Plenty Alexander

New York—are waiting for their first, ing a band a round up a weeks to play and one-night

Lee Knight, Berkshire, Fred Lassen, Bob Stipe; Harry Kittrub; Louis Rabinowitz; Dan Casper; Joe Frazee; Louis Rosenberg; Joe plays fiddle and arrangements are

The fast-nursing office is in the Rumba Club small alterations being built at Schwartz and already run the Brass Rail on the loop.

Bob Crosby and the Lockettes 150 S. Broome Street, Conn.

DIS

New Will Osborne Band Has Cream of Coast Musicians

by CHARLIE EMGE

Los Angeles—Will Osborne unveils his new band this month in a series of one-nighters, mostly college prom dates, set by Ed Fishman, head of the Wm. Morris agency's western band department.

To Use Fiddles

Osborne's new combo is a 15-piece comprising four fiddles, four saxes, four brass and three rhythm, with "Janalee" (Moore) formerly with Ray Noble, as featured vocalist.

Personnel was recruited from Hollywood's top ranking dance and radio musicians. Fact that the boys are practically all Local 47 members indicates that Osborne has his eye on Hollywood radio and film studio angles.

Feature Small Jazz Group

String section stamps the new Osborne band as aimed chiefly at a "society" or hotel style; however, swing-conscious patrons haven't been forgotten. Within the big band is smaller group known as the "Knob Hill Seven," which will have a separate book of arrangements.

Don Pedro Band Set for New Chi Spot

Chicago—The new Don Pedro band is set to open the Rhumba Casino, which will open on or about May 10 on the site of the legendary Three Deuces, which burned down on New Year's morning 15 months ago. Remembering the fine jump band that Pedro headed at the Morrison hotel a half dozen-odd years ago, Chi musicians are anxiously waiting for the opening, set tentatively for about the 10th of next month.

Commutes to Rehearsals

Pedro has been rehearsing in town two days a week for the past two weeks while fulfilling a date with seven men at the Pere Marquette hotel in Peoria. The new band will have to be versatile, as the motif of the new nitery will be on the Latin side. Personnel is:

Lee Knight, Bud Prentiss, alto; Buddy Berkshire, Fred Waldner, tenor; Ralph Larson, Bob Stockwell, Art Lippell, trumpet; Harry Kite, trombone; Herb Luseke, drums; Dan Cassells, drums, bones and vibraphone; Louis Ramirez, bass; Ernie Gaudet, accordion; Joe Mantia, piano, and Pedro plays fiddle and marimba and sings. Arrangements are by Lippell, Berkshire and Prentiss.

The fast-moving Weems Brothers office is handling the band. The Rhumba Casino will also use a small alternate unit. The spot is being built and managed by Milt Schwartz and Al Greenfield, who already run the jumping Capitol Cocktail Lounge (Stuff Smith) and the Brass Rail (Bud Freeman) in the loop.

Plenty on Van Alexander's Mind

New York—The Van Alexanders are waiting for an August delivery—their first. And Van, now leading a band at station WOR, will round up a new crew in a few weeks to play summer locations and one-nighters.

MATTY MATLOCK



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Tintype Quintet pictured here includes the five whacky jacks of the La Marr Club orchestra in Los Angeles. The boys do a terrific job of putting on comedy, and are in their fifth straight year at the Wheel Cafe in L. A. The "La Marr Club" is their corporate name. Band includes Ronnie Gettemy, Guy Scalise, Sammy La Marr, Freddie Freeman and Vic Sears, all shown above. The Wheel is being enlarged to accommodate larger crowds and the band has added chirpy Nadine for vocals.

Cab Calloway Set for Sherman

Chicago—Cab Calloway and the band come into the Panther Room of the Sherman hotel here for four weeks opening May 30. It'll be Cabs' first long date in Chi.

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Shep Fields Wants 8 Saxes

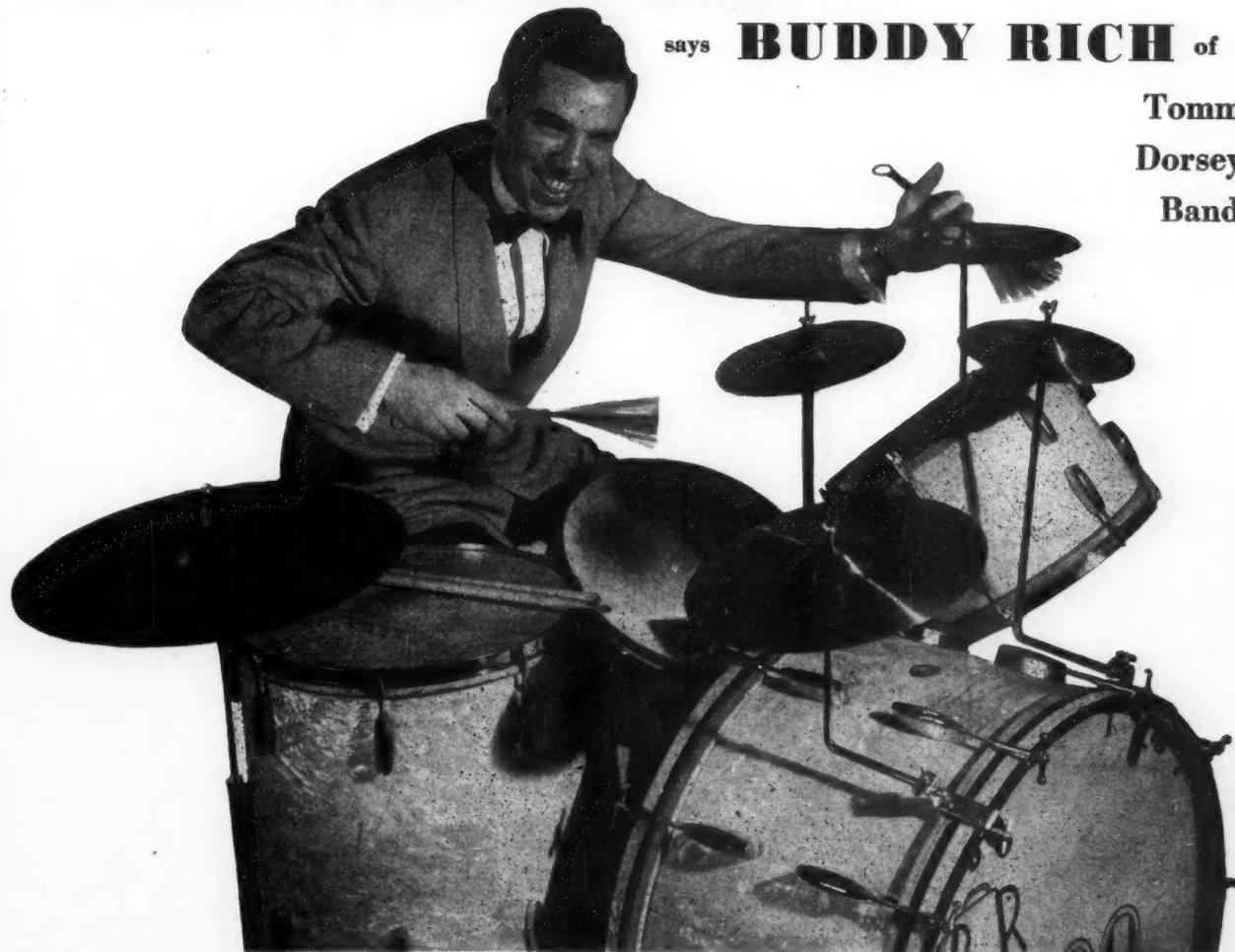
New York—Shep (Fish Bowl) Fields, whose bubble-band is in the middle of a long run at George White's Gay White Way Club on Broadway, is toying with the idea of using eight saxophones in his band.

Fields thinks it will be a novel idea and at the same time, add a new tonal color to his band.

"No other drums like them . . ."

says **BUDDY RICH** of

Tommy Dorsey's Band



Some drummers are standout soloists, some are flashy showmen and others are just good reliable section men with a rockbound beat. But only once in a blue moon does a drummer have all three qualities . . . like Buddy Rich! Buddy Rich writes: "I've tried a good many types of drum equipment during the last few years. Some are pretty good and some aren't, but take it from me, 'Radio King' have that certain feel that I need. There are no other drums like them for my dough!"

If you want to hear "that certain feel" that Buddy injects into Mr. T. D.'s rhythm, catch the band on record or over the air and thrill to a *real* rhythm section.

Thousands of drummers all over the country echo the sentiments of Buddy Rich. The highest paid "sheepskin men" in the profession—men like Gene Krupa, Ray McKinley, and Maurice Purcell—will invariably tell you that there are no other drums like SLINGERLAND "Radio Kings." You owe it to your playing to visit your dealer today and try them out.

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Showmanship His Forte for Over 18 Years; Only Manages Crew Now

HORACE HEIDT KNOWS his band is corny—admits it. But he'll remind you, at the same time, that he recently bought an expensive ranch in California and more important, that if he wanted to go there and live in luxury the rest of his life, he could do it. Many a swing band leader couldn't.

Corn has paid off for Heidt. And yet it isn't fair to label the husky, former California football player a "corn" leader. Heidt emphasizes showmanship more than he emphasizes music. He concedes

that all his tempos are alike. But the public doesn't notice it because on every tune Heidt features a different artist—Larry Cotton on ballads, Donna and her 3 Don Juans on rhythm numbers, Ronnie Kemper on novelties, Mimi

Cabanne on classical ditties, perhaps the whole band singing in ensemble on a standard, and frequently, musicians like Frankie Carle, George Dresinger and Bernie Mattinson taking solo choruses to give the band additional spice from the showmanship angle.

In the Biz 19 Years

The tempos are the same. But the manner of treatment always varies. That's Heidt's formula. It has proved successful for nearly 19 years.

Heidt himself is a good guy. Totally unlike the swing leaders—his personality as well as musical conceptions—Heidt tries to fool people by acting as a naive, "I-haven't-been-around-much" good fellow. He's a bit conceited and obviously very proud of his record as a band leader.

"I haven't anything to do with the music my band plays," he says. "I realized about a year ago that I was a little old-fashioned and that this swing music trend was out of my line. So I turned to my arrangers Frank Devol and Buzz Adlam, gave them a free reign, let them make up any type arrangements they wanted, and told them

Musicians Throw a Hollywood Bash



Hollywood—Horace Heidt and his boys really tossed a bash during the making of the *Pot O' Gold* movie for Jimmy Roosevelt. Here Heidt, at piano, gets help from Jimmy Stewart, harmonica; Paulette Goddard, vocal; Frankie Carle, with pencil (he was interrupted while doing an arrangement); George Dresinger, tenor, and Ralph Winger, trumpet. How Heidt operates—and what he thinks about jazz music—is told in the story on this page.

for more than four weeks. That's our maximum. We'll play four in New York, then do one-nighters. Then another four on location in Chicago. Then one-nighters. Then four in Los Angeles or Frisco. Then one-nighters.

"Meanwhile, we'll make records and do our two weekly radio commercials. And here's the climax of each year's schedule: once a year from now on the Heidt organization will make a motion picture. Perhaps for a different studio each year."

Has Crazy Ideas About Jazz

All big bands lose money while working hotel jobs and Heidt's is no exception. That's why he is limiting all locations to four weeks. He knows the value of sustaining airshows—says they are more valuable than his commercials—but argues that four weeks from a spot is enough. "After that the broadcasts lose their effect—four weeks of them are as good as 12."

Heidt is proud that he has several "real jazz musicians" in his outfit. He honestly believes Frankie Carle to be as great a jazz pianist as, say, Jess Stacy, Teddy Wilson or Mary Lou Williams. George Dresinger, on tenor, is another of the jazzmen Heidt has never heard of. When Horace told a *Down Beat* man recently that he'd like to use a really "terrific" alto sax man on a Heidt record date, and Benny Carter was mentioned, Heidt had never heard of him. Reassured that Carter was no novice, and that Benny might be able to do a little better, playing jazz, than one of Heidt's alto men, Horace said "swell, we'll try to get this Carter fellow. I'd like to hear him."

Had to Start All Over Again

Heidt declares he was doing fine as a band leader in the 1920's, fresh out of college, until radio became the Big Thing in the band field. "At first we were lost," he says. "Then we decided to change our flashy stage presentations to routines which could be utilized on the air. Fred Waring had to change his band all around, too. That's how we developed the choir, the numerous vocal soloists, and all the other acts which we find so successful today on the radio."

Heidt takes a patronizing view of *Down Beat*. "I wish you fellows all the success in the world. It's a great publication—something musicians needed a long time. I hope I can be of help to you any time you need it."

Aware that *Down Beat*'s record reviewers and critics have never

praised his music, Heidt nevertheless reads the *Beat* regularly. Men in the band say he is especially pleased when the *Beat* carries news of Heidt's activities. "He knows his music is off the cob and not admired by many musicians," a member of the Heidt organization confided. "So when *Down Beat* prints news about the band, or lists a Heidt record as a 'sleeper' in its juke-box column, he gets real tickled—sorta like he has invaded forbidden territory successfully."

Wants Musicians to Prosper

Heidt works like a demon. He swears he isn't interested in money. Once he was, but he's well fixed now.

"I want my band to prosper so my musicians will prosper," Heidt

Here's How Heidt Carries On

In Horace Heidt's huge troupe, now touring in the east, are a tap-dancer, a radio announcer doubling as an imitator in floor shows, a boy-girl dance team, singers Larry Cotton, Mimi Cabanne, Red Farrington and Donna and her 3 Don Juans, Ronnie Kemper, the entire band, manager Art Thorsen, publicist Bob Weiss, and a radio engineer.

When Heidt broadcasts a commercial from a strange town all he needs is a wire—he band sets up mikes, writes script, plays music, handles the radio controls and furnishes the announcer (Ollie O'Toole) making it a 100 per cent Heidt production. It's the only band in the world that can put on a broadcast on its own hook, without help from radio station employees.

says. "I personally feel that my boys should make more money every year. When the time comes that I can't increase salaries I'll quit. It hasn't happened yet, I want my men to have security. The first thing I tell them to do when they join me is to buy a farm, or land, so they'll have something when they have to leave this business. If a man has a farm all paid for you know darn well he'll be safe when the time comes when he can't keep a job blowing a horn."

Heidt is happier now than he's ever been. He has worked all his life, through school, through the Vallee-Lombardo-Whiteman schmaltz era, through the depression (Module to Page 23)

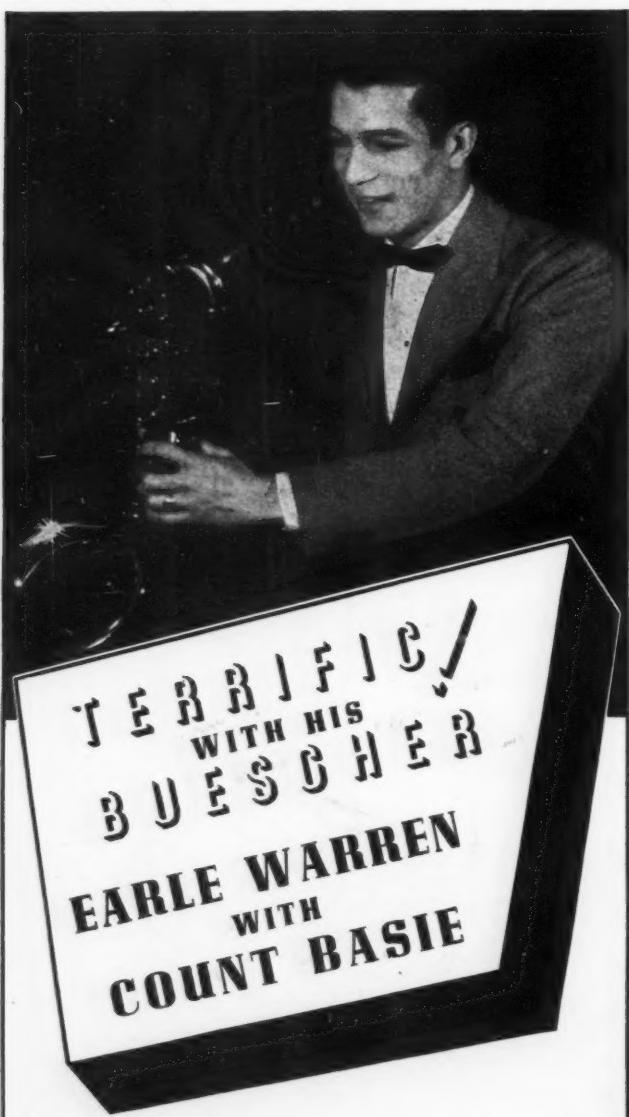
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'Slim Bass

Los Angeles has been the playing, March 23.

Taft had losins for most of whitarium. He home about as many be recovering, knew that year was in Gre

Taft was Ill, but great export, Iowa bring dates Hoagy Carm contributors played the Later he made and worked with Herman and George in New York band at the years ago, Dorsey Bro

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With Cl bassist Stan addition month, tota Loma entour Ernie B own at Lin given a the Mark I of the biz weeks this flings have local combing in tw Hopkins be Leighton I the gap be riguera at Kins

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Los Angeles Victor Hugo ultra made head floppos free band and holding the was due to ruptey sal

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Among interest Alex Hol Hal Kem it as a members

Chicago, April 15, 1941

'Slim' Taft, Dorsey Bros. Bassist, Dies on Coast

Los Angeles—Jim 'Slim' Taft, generally believed to have been the originator of the "slapping" style of string bass playing, died at his home in North Hollywood on Sunday, March 23.

Taft had been ill with tuberculosis for more than two years, most of which he spent in a sanatorium. He was returned to his home about six months ago, not, as many believed, because he was recovering, but because doctors knew that his death within the year was inevitable.

Grew Up with Bix

Taft was born in Champaign, Ill., but grew up musically in Davenport, Iowa. He did his first jobbing dates with Bix Beiderbecke, Hoagy Carmichael and other famed contributors to the jazz legend. He played the Mississippi river boats. Later he moved into the Northwest and worked out of Portland, Ore., with Herman Kinnon, Vic Meyers and George Olsen. He bobbed up in New York as head of his own band at the Arcadia ballroom some years ago, then joined the original Dorsey Bros. band. He came west

with Jimmy when Tommy dropped out to start his own outfit and remained in Hollywood to work in studios and with major network orchestras such as those of John Scott Trotter (Kraft), Billy Mills (Fibber McGee), Ray Noble (Burns & Allen) and others.

Looked Like Lindbergh

Taft was widely known among musicians for his resemblance to Charles Lindbergh and when he



Jim 'Slim' Taft, bassist in the old Dorsey Brothers' orchestra and later with Jimmy when he took over the band as his own unit. Taft died of TB in his North Hollywood home March 23. He had been ill more than two years. After leaving Jimmy Dorsey on the coast a few years ago, he worked with John Scott Trotter, Billy Mills, Ray Noble, and others. *Pic courtesy Mrs. Taft.*

dropped into night clubs as a visitor was often mistaken for the flyer. He was frequently introduced to nitery audiences as Lindbergh as a gag, and musicians still chortle over the time band leader Leo Reisman hounded him all over a Florida club to secure his autograph.

Taft's closest survivors were his wife and father. There were no children.

A brass choir composed of some of the most prominent musicians in Hollywood offered Taft a final musical tribute at the funeral.

Roycroft Girl A Pal to All Coast 'Cats'

Hollywood—A girl who worked her way through school selling phonograph records in Portland, Ore., and who helped Al Jarvis, a few years later, become one of the best known music men on the coast at the Hollywood House of Music, with this little story gets her first national recognition in a musicians' trade paper.

Eleanor Roycroft—that's her name—has befriended more musicians, possibly, than any other person on the entire Pacific coast. She knows 'em all, and the little guys are as big as the top names, to her. Time and time again Eleanor has loaned money so that some panicky musician could eat, or pay a hotel bill.

All the musicians and hot fans hang out at her record counter at the Hollywood House of Music, trading news and gossip, hearing the latest platters, and acting as a clearing house for musicians trading jobs. As a "big sister" to the boys, Eleanor's advice and help have kept many a horn-tooter plugging away—many of them to success.

Bankrupt, Victor Hugo On the Block

Los Angeles—The once-famous Victor Hugo restaurant, the ultra-Beverly Hills nitery which made headlines by staging its el flop from under Ben Bernie's band and leaving the Old Maestro holding the sack for some \$5500, was due to go on the block in bankruptcy sale April 3.

Attorney Max Fink, who drew the arduous task of trying to settle the Victor Hugo mess, which involved difficulties with the AFM and a court suit with Local 47, said that the entire set-up would be sold, either as a whole or in parts.

Among those who were showing interest in the Victor Hugo was Alex Holden, associate of the late Hal Kemp, who was interested in it as a project for himself and members of the old Kemp band.

West Coast News

DOWN BEAT

Pacific Patter

by HAL HOLLY

The Palladium, which has been featuring bands and nothing but, bolstered Richard Himber with The Merry Macs. Jose Pablo (and "His Musical Matadors") drew the Palladium's rumba rhythm assignment.

Norman Doyle of the Rockwell® at Topsy's, replacing Marvin Dale, office spotted eight four-piece combos at U. C. L. A. frat house parties on the Saturday night following Glenn Miller's junior prom date there.

It will be Jan Savitt and then Jimmie Lunceford at the Casa Manana following Jack Teagarden (opened April 4). . . Gene Pieper in a "return by popular demand" at the Figueroa Ballroom (April 4), a Reg Marshall booking. . . Bill Fleck, former band leader and ex-Local 47 official, now operating a successful booking agency, set Paul Neighbors at the new Dude Ranch on Atlantic Blvd. . . Leon Navarro, Eastern band leader heading a newly organized local band, was set to open at La Conga April 3. Phil Lopez combo still holding the South American side of La Conga's trick bandstand.

Ivan Scott, who has been subbing for Phil Harris' band while the latter did his Sunday night stint with Jack Benny, took over

classics and Gypsy music. . . Skinney Ennis took over at the Wiltshire Bowl April 4, giving local dancers a chance to hear one of best bands from the radio realm.

Ace Copyist Clyde Balsley has opened an office at 1509 Vine. . . Roy Franklin, one of Hollywood's top rank viola players, and operator of a motor "scooter" and motor boat agency in Beverly Hills, is searching the town for that issue of "Fortune" magazine which gave him editorial and picture attention recently.

Vi Roberts, who has columnist for Down Beat from time to time is now with Kelly Music of Westwood (U. C. L. A. village). . . Ben Pollack in L. A. to settle legal matters. Was leaving here for a tour of the Southwest around April 7 and was tentatively set for the Paramount theatre early in May.

Joe Snoop reports that local musicians are getting ready to gang up on a once-well-known Eastern leader who evades the union no-solicitation rule this way: He "rents" a nitery for an hour or so in the afternoon, telling the boss he is thinking of taking over a new band and would like to "audition" it here. He invites the boss to listen and give his opinion. The boss is highly flattered and is a push-over for a band-selling act.

ROTH

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Johnny McGee



Like the rising sun...

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Things to Think About On New Contract Form

Based on past standards, the new contract form drawn up by the union for band leaders and booking agents has many good points.

The contract limits the booker's cut to 10 per cent on all location dates, unless the job pays double scale or more, when the agency gets an additional 5 per cent. And on one-nighters, or dates "at one or more places for three consecutive days or less," the booker's slice is 20 per cent, based on consideration of the heavy one-nighter gravy.

There are a couple of things that the band leader might keep in mind, however. One is that he cannot hire either a personal manager or a press agent without written consent

of the booker. This

clause, definitely a con-
cession to the agency,
assures the agent of
exclusive management

of the band. Presumably the purpose is to preclude any possibility of conflict between personal manager and booking office.

Yet band leaders and musicians are often lousy business men, and they need personal managers—personal managers whose primary interest is the band, not the booking office. Power of attorney vested in some personally chosen individual, lawyer or layman, is often desirable. It is as important to the booking office as it is to the band to see that all the little angles connected with a job—little angles which can be attended to only by someone outside the band but constantly on the job—are well taken care of. The job of managing one band is a full time job. And yet the custom of the bigger agencies has been to appoint one man to handle the business details of half a dozen or more bands. Hence each band gets only smattering of the attention necessary.

Agency Publicity Departments Inadequate

That fact, combined with the increasing importance of highly paced publicity, makes a press agent (or possibly a full time personal manager-press agent) a highly important guy with any band.

Under the contract's definition of a work week—four days during any calendar week—it is possible for the booking office to work the band only 160 days and still be conforming to the 40 weeks minimum clause. Another definition given for a "week" is: any single radio or television broadcast which pays at least three times scale. On the basis of that one, if a band plays a 15-minute commercial once a week, their "40 weeks' work" for a year actually can boil down to ten hours!

And if the agency violates the minimum work clause, the band leader can cancel the contract only providing he does so by

registered letter to the agency either (a) within two weeks after the band has gone idle for any seven weeks during the first or second half of the first year; or (b) within two weeks after the band has gone idle for any 13 weeks during any subsequent year.

If the leader fails to adhere to the two weeks' deadline in his cancellation letter, he automatically waives his right to cancel the contract, despite the agency's violation.

Immortals of Jazz

Born in Pittsburgh, Pa., in 1911, Roy (Little Jazz) Eldridge launched his career as a jazz artist playing trumpet in a carnival band. Quick to learn, and willing to practice long hours to master his horn, Roy in 1928 flashed into the national picture as a sideman with Horace Henderson's ill-fated t-e-d ork.

Jobs with the Chocolate Dandies, Webb, Cecil Scott, Elmer Snowden, Charlie Johnson, Teddy Hill, McKinney's Cotton Pickers and Fletcher Henderson all followed, taking him into 1936, when he tired of being a sideman and formed his own little group with Zutty Singleton on drums, at the Three Deuces in Chicago. Later he went to New York, where his horn-playing was acclaimed by musicians of every walk of life, all marveling at his tremendous, unbelievable technique and daring, especially in the upper register. On the side Roy recorded with Teddy Wilson, Benny Carter, Gene Krupa Mildred Bailey and a half-dozen others, in addition to wax with his own group. Recently he reorganized his band, and is carrying on stronger than ever as a result of his success at the Capitol in Chicago. Small, dapper and "sharp" in his conversation, Eldridge—who has a brother, Joe, who plays fine alto—is a top-ranking favorite of white and colored musicians alike. Down Beat pays homage to his ability by placing him in the "Immortals of Jazz" classification.

36

D. E. D.

Musicians Off the Record



Peace clutches trumpeter Jimmy Blake to her bosom as Blake clutches a handful of posies, put there by playmates in the Tommy Dorsey band while Jimmy was grabbing a wink between sets at the Meadowbrook a few weeks ago. Recently recovered from TB, Blake is now well and active again.

WHERE IS?

RED FRENCH, drummer?
JOE CEYLON, violinist, formerly with Irving Siegel?

PAUL SIMONETTA (or Cimonetta), orchestra leader, played in Chicago about three or four years ago?

A. H. ROBINS, drummer, formerly of Buffalo?

FLETCHER ALLEN, formerly with Ceil Scott and Willie Lewis?

EDGAR "SPIDER" COURRANCE, tenor and clarinet, formerly with Tiny Bradshaw?

JOE HAYMAN, arranger and alto, formerly with Claude Hopkins?

HERMAN CHITTISON, piano, formerly with Clarence Williams and Armstrong?

WE FOUND...

RICHARD "DICK" WILLIAMS can be reached at the Sherman Hotel, 808 Webster St., Oakland, Cal.

JACK KILNER, drummer, can be reached care of the Valencia Ballroom, Rochester, Minn.



No, Mabel! No!

RAGTIME MARCHES ON . . .

TIED NOTES

FARNEY-BUTLER—Jean Farney, former singer with Horace Heidt, and Jimmy Butler, screen actor, in Las Vegas, Nev. recently.

SCHWARTZ-KELLERMAN—Sidney Schwartz, pianist with Shep Fields, and Mimi Kellerman, dancer, in New York last month.

TUCKER-MILLER—Tommy Tucker, the band leader, and Mitzie Miller, actress, at St. John's Lutheran Church, Salisbury, N. C., March 24.

TROIANO-REHFIELD—Bill Troiano, trumpet with Bob Mohr's Hollywood band, and Ruth Rehfeld, in L. A. recently.

KILNER-KLOSTERMANN—Jack Kilner, drummer at Valencia ballroom, Rochester, Minn., and Esther Klostermann, in Rochester recently.

NEW NUMBERS

LIT—A son, born to Mrs. Bernie Lit, the former Evelyn King, vocalist with Van Dorn's orchestra. Dad is emcee at Gayety night club in Baltimore.

KELLEM—A son, born to Mrs. Teddy Kellem at Temple U. hospital, Philadelphia recently. Dad is a band booker in Philly.

WOODS—A daughter, born to Mrs. Joe Woods in Philadelphia recently. Dad is trumpet with Dick Wharton's band at the Hotel Philadelphia there.

O'DONNELL—A daughter, Patricia Ann Spencer, 6 lbs., 6 oz., born to Mrs. John O'Donnell on St. Patrick's day in Chicago. Dad is Down Beat's brass technique columnist.

GOTTUSO—A daughter, Rose Marie, born to Mrs. Tony Gottuso in New York recently. Dad is guitarist in Merle Pitt's New York band.

TRUDA—Frank S., musician, recently in Worcester, Mass. At one time a member of the vaude act, The Musical Five, he later became conductor in a Boston theater.

MAYER—Son, David Paul, to Mr. and Mrs. Harry Mayer April 2 at Park East Hospital, New York. Dad is band booker for Warner Brothers' theater chain in the east. Mother is former Music Hall "Rockette" dancer.

RAND—Daughter, Carol, to the Carl and Ruth Rehfeld, in New York recently. Father is saxophonist with Red Norvo.

McAfee—Daughter, Diane, to Mr. and Mrs. Johnny McAfee in New York last week. Father is alto saxist-vocalist with Tony Pastor's orchestra.

LALA—A son, born to Mrs. Sam Lala last month in Methodist hospital, Philadelphia. Dad is sexist with Sonny Fontaine's band at Hotel Walton, there.

WALTERS—A daughter, born recently in Detroit to Mrs. Lee Walters. Dad is the Detroit band leader.

HOWARD—A son, born to Mrs. George Howard in Chicago recently. Dad is one of the King's Jesters appearing at the Brown Derby in Chi.

FINAL BAR

GIRLANDO—Paul, musician and father of band leader Paul Baron, in Brooklyn after a heart attack March 22.

RICH—Sam, 62, father of Louis Rich, arranger-secretary for Horace Heidt's band, March 22 in a Milwaukee hospital.

BENDAYAN—Ron, 24, guitarist with His Grayson, last month in Memphis of a heart attack. Buried in Los Angeles.

TRUDA—Frank S., musician, recently in Worcester, Mass. At one time a member of the vaude act, The Musical Five, he later became conductor in a Boston theater.

Chords and Discords

I Would Rather Admit An Error When I Made It—Panassie

Aveyron, France

To the Editors:

I have just read the small article in Down Beat concerning me, entitled, "Noone, you're a thousand times better than Goodman." In this article I am referred to as "the critic who, in his book Hot Jazz, published in 1934, forgot Bechet, neglected the great Lunceford band and slighted Jimmy and Tommy Dorsey."

Now let us refer to my book:

1—BECHET—Page 98 (American edition): "There is another remarkable soprano saxophone, Sidney Bechet. I cannot give a description of his style for I am not sufficiently familiar with it."

That was the way I forgot Bechet!

2—LUNCEFORD—Anybody knows that the band was unheard of before 1934 and started to make real good records in 1935. How, then, could I have spoken about the band in my book, the American edition of which, published in 1936, was edited and corrected in 1935?

3—TOMMY DORSEY—Page 80: "Next to Jack Teagarden, the best white trombone is undoubtedly Tommy Dorsey... His tone, one of the most beautiful and most finished I have ever heard."

"Jimmie Dorsey is the only one for whom the author of the lines in Down Beat was accurate. The article said also that I had described Jimmie Noone's playing in slow tempo as sentimental with a frightful bleating and in fast times as quite monotonous." The author of the lines could just as well have quoted (page 87) that I had also said about Jimmie Noone

that "he has great swing . . . from the instrumental point of view as to beauty of tone, Jimmie Noone is unquestionably one of the best jazz clarinetists."

Still I admit that I greatly underrated Jimmie Noone in my book, but I would rather admit an error when I made it than stick loudly to a false judgment.

HUGUES PANASSIE

So would we, and we hereby admit the error and beg Hugues' pardon for accusing him of forgetting Bechet, neglecting Lunceford and slighting Jimmy and Tommy Dorsey.—EDS.

* * *

Under 21? You Can't Work Detroit Niteries

Detroit

To the Editors:

The drummer with our band, Fausto Cubelo's, has just been knocked off his job by the local laws which do not allow musicians under 21 to work in night spots. The drummer, Eddie Lopez, is 17. It seems to me that's a new angle for a guy getting knocked off a job, so you take it there, make a special chorus on it and I'll meet you at the coda.

JOE GIARDINO, JR.

* * *

79 Year Old Alaskan Tells Why He Can't Renew Subscription

Homer, Alaska

To the Editors:

In the Dec. 15 Down Beat is a picture of Marion Holmes. The caption says she is a gold digger and has a collection of coins. I am a real gold digger, have a collection, and my name also is Holmes. I am in search of relatives and would like to get in touch with the lady. I am one of the oldest pio-

neers in Alaska. Look here, put that when you think to him, I just gave up (going to Okie-moun Dixie Bouncers this to latch on kick the hell cats next edit)

Why does some of Ly What does man? Blood? get himself collar some m Frazier. May

19-Year-Old Jazz Expert

New York—Mike Levin is only 19, but he pounds a mean jazz piano and an even meaner typewriter, doing a syndicated column on jazz and recordings for United Feature Service. Hailing from Shaker Heights, Ohio, Mike has been writing a column for five years. Today 35 daily newspapers all over the nation print it. "If I don't have 100 papers by August," says Levin, "I'll be very disappointed."

Levin, who attended Harvard, now lives in New York City, goes to night school, and haunts spots around town where musicians play or hang out. Recently, he has been conducting jam bashes at downtown Cafe Society on Sunday afternoons. He's shown above emceeing one of his own sessions.

Chords—Discords . . .

(Jumped from Page 10)
neers in Alaska, having been in this territory 44 years. I am now in my 79th year and expect to be in Chicago before the end of this year. The reason I did not renew my subscription to *Down Beat* is because I will be on the road travelling all of this year in Alaska and the U.S.

L. W. HOLMES

A Hot Record Sale That Turned Cold

Philadelphia
To the Editors:
If you should care to know what the situation is in this metropolis with regard to the righteous jazz picture, consider this:

I am in a local music store digging some Ellington and Norvo discs when a nice intelligent-looking chap comes in and asks the salesman please does he have any good swing records. The clerk recommends "A Jam Session at Victor," (which I happen to own.) I comment to the stranger that the plate in question is indeed a fine buy. The clerk put it on and I stand in open-mouthed reverence at Berigan's marvelous horn. I get shivers all over. When the disc finishes, the customer turns to the salesman and says:

"Don't you have something by Russ Morgan, such as *When the Swallows Come Back to Capistrano*, something with a real swing to it?"

Vive le Hot!

ARTHUR BORSKY

What Does Frazier Want From Benny? Blood?

Brooklyn

To the Editors:
Look here, why you guys ever put that whack, Frazier, back in the sheet is over my head. He thinks to himself, "I'm a critic. I just gave praise (he's still thinking) to Okie Doakes and his famous Dixie 4-Beat Jump Blues Bouncers this issue. Now I've got to latch on to some big guy and kick the hell out of him and his cats next edition."

Why doesn't this square take some of Lydia Pinkham's stuff? What does he want from Goodman? Blood? Maybe Benny should get himself knocked out trying to collar some new ideas just to please Frazier. Maybe he should try put-

ting some ocarinas, kazoos, pots and washboard and have a tramp section in the band. Maybe start the arrangements from the stock and wind up at the intro. That ought to kill Frazier.

I have a doubt as to whether this'll get into "Chords and Discords."

JOE BOBER

Likes Eddie Charles' Small Band Banter'

Chicago

To the Editors:
We all read avidly that new "Small Band Banter" column of Eddie Charles'. It's about time someone came to bat for the small combos. When you say a leader or member of a little entertaining unit has to be a Superman, you weren't just clickin' your molars. Lots of luck to the *Beat* and to the new column.

THE THREE NIBLICKS AND PEGGY LESTER

Dance Floor, Piano Late at BG Date

by WHITEY BAKER

Washington—Benny Goodman drew almost 4000 paid admissions to the Uline Ice Arena last month. In all, the crowd exceeded 5000 with paper and the crashers. Manager of the Arena forgot to hire a piano, so band played the first two sets without one and when it did arrive, turned out to be a small spinet. The acoustics were very bad and the wooden portable floor failed to arrive. It was welcome home for Helen Forrest and her hubby Al Spieldock was in the front row.

Rodd Raffell's swell Nightingale orchestra drew a capacity crowd in their inaugural Tea Dance at the K of C Hall. Band is made up of youngsters and can be put in your book as a future name.

Ella Fitzgerald broke all house records for her week's stay at the

Howard—previous mark was held by Fats Waller. Ella outdrew him by \$2500.

Kaminsky out of Tony Pastor Band

New York—Tony Pastor made some radical changes in his outfit last week as the band left the Hotel Lincoln and took to the road for theaters and one-nighters. Maxie Kaminsky, hot cornetist, is out because he wants to remain in New York. His chair hasn't been filled yet.

Gabe Gelinas came in to take Hank Freeman's alto chair. Freeman was drafted recently. Billy Pritchard, trombone, took Henry Singer's place in the trombone section. Singer also was drafted for military service and is at Camp Blanding, Florida. Eugenie Baird is the new girl singer.

Band Leader Turns Male Mannequin

by BRAD MCCUEN

Chapel Hill, N. C.—Skipper Bowles left his band last month in order to accept a clothes modeling position in Yankeeland. Plans were under way to have George Glamack, the all-American basketball star of U.N.C. front the band. The band had to disband, however, when Hubie Wheeler, the piano-arranger left for Freddy Johnson's orchestra replacing Bob Hartsell who is now with the fine Dean Hudson outfit.

Ray Williams has played hot trumpet with Skipper, Ted Ross, and Freddy Johnson here but last week he quit the music field. Ray said that the stuff a band has to play these days is plain lousy. Ray, who goes in the Bergan-McPartland school, still heads in at some of the local sessions for his kicks.

KING BRASSES...

PLAY A STARRING ROLE with HORACE HEIDT'S MUSICAL KNIGHTS in the MOTION PICTURE

POT O' GOLD

The music world gasped in admiration when it was announced that Horace Heidt and his band were to be featured in a United Artists movie called "Pot O' Gold." Millions of people from coast to coast will see the picture; musicians particularly will be interested in seeing the Heidt band in action. Sharing the spotlight will be the world famous KING cornets and trombones. Perhaps they play a minor role in the picture, but with the boys in the band they get equal billing! See "Pot O' Gold" and thrill to the power of Heidt's brass.



Wherever brass stars are found you'll always find an abundance of **KINGS** — and, speaking of "Pot O' Gold", you'll find they're worth their weight in that precious metal. Have your dealer show you a **KING** today, or write us direct and we will make arrangements for trial.



Ralph Wingert, trumpeter-arranger gets ready to bat out a high one on his **KING** Cornet for Academy Award winner, Jimmy Stewart.



Cornetist Jerry Bowne looks on in approval while Ralph Wingert, Charlie Winninger, and trombonist Jimmy Skiles do a little serious rug-cutting.

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Bernie Billings' Tenor a Colossal Thrill—Frazier

by GEORGE FRAZIER

Bobby Hackett's return to Boston to take over the band at the Versailles and the Sunday afternoon jam sessions at the Beachcomber in Providence are the two brightest bits of news in the otherwise unexciting jazz situation that prevails hereabouts. Starting on a shoestring and with a minimum of ballyhoo, the Providence affairs have become so successful that the Beachcomber (with a capacity of approximately 250) is being sorely taxed to take care of the crowds that flock there at three o'clock each Sunday afternoon. Not being a man who gets to New York as frequently as I should like, I'm inclined to regard such accessible first-class jazz as something in the nature of manna from heaven.

For quantity (that is, the number of "names" participating), the Providence sessions obviously can't

Non Compos Mentis

New York—Since the Ascap-Radio war started, song publishers have cut their staffs. Several have hired, for less money, new "pluggers," many of them kids. One of these know-it-all moppets tried to interest Woody Herman in a new song the other night. His chief argument was, "it's going to be sensational—Hal Kemp is playing it every night out on the coast."

Woody didn't bother to tell the youngster that Kemp died in a motor accident last December and that his band is no longer intact.

compare with the affairs that Milt Gabler is sponsoring each week at Jimmy Ryan's, but for sheer quality, they need take backwash from no similar project.

Valise, Tortola Lauded

The guest stars are the big inducement, of course, but, for my part, some of the loveliest stuff on these Sunday afternoons is being produced by the small band that serves as a nucleus from week to week. Rico Valise is a rapidly improving cornetist who plays with increasing assurance, a healthy disregard for tasteless exhibitionism, and an imagination that clearly shows the imprint of Bobby Hackett's influence. The clarinetist is Johnny Tortola (not Catullo, as I wrote in a previous dispatch), a youthful Pee Wee Russell disciple who plays with a good deal of the fire and integrity of his model. A couple of better-than-average trombonists have been regular participants and one of them (whose name no one seemed able to furnish) plays more cleanly and lyrically than anyone I've heard in ages. In addition to these, the members of the superlative small group that works regularly at the Beachcomber sit in from time to time and do their share toward making the proceedings worth while.

The guest stars (Lips Page, Pee Wee, Hawkins, Catlett, Hackett, and Joe Sullivan up to this date) have been uniformly exciting, but, as far as I'm concerned, the colossal thrill has been Bernie Billings. Acting as emcee and the coordinating spirit in assembling the local musicians, Billings has managed to find time to play some stupendous tenor saxophone. I readily confess that he's never been one of my great big mad passions on tenor, but it is no more than dutiful reporting to mention that his playing these past few weeks has been nothing short of miraculous. He has a big, round tone, a fine command and conception, and right offhand I'd be hard put to name you more than two or three gray guys who have thrilled me more deeply in some ten years of patient listening.

Hawk's Gorgeous Tone Missing

Coleman Hawkins was the guest star a few weeks ago and it is my sorry duty to have to report that his work was extremely disappointing. He is still, of course, an exciting musician, but except in his chorus in One O'Clock Jump, he seemed to me something a good deal less than the tenor player he was a few years ago. For one thing, that gorgeous tone is missing and in its place is a kind of wheeziness that I found especially troubling; and, for another, he seemed sadly bereft of the guts, the bite, and the incomparable melodic richness that used to distinguish his playing in days gone by. He's still something pretty special, of course, and I don't want anyone spreading the word that I put the finger on the Hawk and said that he stinks. He doesn't, so please let's have no confusion on that score. What I am trying to make clear, kids of America about to take up the study of the tenor saxophone, is that you will be wise to take as your model, not the Hawkins of the present moment, but the Hawkins of One Hour and (Modulate to Page 13)

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Milton Gabler, head man of the Commodore Music shops in Manhattan, serves as emcee at his own Sunday jam sessions at Jimmy Ryan's on West 52nd street. Shown with him are Dave Bowman, left, pianist; Eddie Condon, guitar, and part of Pee Wee Russell. Joe Sullivan is behind Condon's head. Bobby Hackett and Marty Marsala also are in background between Gabler and Condon. Pic by Charles Peterson.

Double Bass Drum Boogie Woogie



It calls for ambidexterity of feet, but Ray McKinley is equal to the task and here proves it. He boogs all fours, eight to the stanza, one foot at each bass drum, on the current Will Bradley band theater tour. The stunt is part of the Bradley quartet's bit in the show. Doc Goldberg is on bass. Other half of the quartet comprises "Peanuts" Hucko on tenor, and the new piano man, Bob Holt. The recent Bradley personnel shakeup saw a complete new trumpet section coming in, including Alec Fila, Lee Castaldo and Carl Poole. Malon Clark took Jojo Hoffman's alto chair. The band starts its Sunday CBS commercial for International Silver Co. the last of this month.

Portrait of a Self Satisfied Guitarist



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They All Know Milt Gabler

by DAVE DEXTER, JR.

Almost anyone may be in Milt Gabler's West 52nd street record shop should you drop in. Eddie Condon and his mob, Joe Sullivan, Art Hodes, Dan Qualey, Bud Freeman and scores of other well-known personalities in the jazz world are habitues almost daily, usually in the late afternoon. Like

Chicago's Randolph street on a Monday, Gabler's simple little shop is the meeting place of professionals.

Gabler himself is all over the place, waiting on customers buying records, keeping conversation with a half-dozen musicians at the same time, separately, and climbing around trying to find a certain pressing. Almost totally bald, and built chunky and solid like a full-back, Gabler has become a real character to New Yorkers interested in jazz and the men who make it today.

Now 30, Gabler sells more jazz records than any other single retailer in the world today. From all over North America, Europe, Asia and even South America and Africa, orders come in to his desk almost daily without fail. Mostly Gabler sells the regular "big company" discs, but he also does well with jazz recordings made by himself, with musicians of his own choosing, which he issues on his own red "Commodore" label.

Born in the Bronx, and reared there, Milt started selling wax in 1926 when he helped his father, behind the counter, in his father's little 42nd street radio shop. The elder Gabler carried a few records but the chief trade was in radio.

Hot Discs Made Him Think

Young Milt turned to the phonograph when things were dull. Rudy Vallee, Paul Whiteman and Guy Lombardo by 1930 were the biggest things in the band business. Occasionally, however, there would be a call for a Red Nichols side, or perhaps a Louis Armstrong, or an Ellington. Gabler learned, by playing his father's stock, that the Nichols, Armstrong and Duke discs were more exciting and more interesting. He didn't know why and never took the trouble to find out.

"They made me think," he says. "And they had something in 'em I enjoyed."

A bare handful of college kids by accident found some Nichols records at Gabler's. They spread the word around. Gabler soon realized that the big stores were concentrating on the Lombardo and Whiteman stuff because the jazz turnover was so small. "If I could sell just half of one per cent of all the jazz records sold each year in America," Milt reasoned, "I could make a lot of money and at the same time have a hell of a good time hearing them."

Gabler's Fame Spreads

So Milt concentrated on jazz. He sold a few Lombardo sides, and still does, but the kicks, for him, were in handling and selling the better music. Musicians heard about him. By 1932 he was a buddy of all the big time leaders and sidemen. Many of them sat around his store on 42nd street (his father still sells radio equipment there).

The case than Hol invariable the ten-c account be that only a know what This is contempt, t Crosby's pic sic. If you theater, as hearing a li O'Brien, yo by seeing face, and g the barest g a freshman 'Jazz Du Just con dramatic de Pre-eminent idea that j than the clas Chopin was ture; every han Strauss kind of fool doesn't need it is not be different, an improved by jazz is imp with violas. Hundreds o ended on t symphony o Pastoral S band playing Baby. Some seems to th Fraz On H (Jump Hocus-Pocu really the v To skip t a note with Lips Page is very few t a talent fo manship and self at a c stand his often. He r as he had reight of the concert and in which he me a very shoule have Elman is b Hackett Bobby Ha on a few w the 10-piece MacFarland the Versailles handicap o new dental ful as ever ence. His WMEK are the pleasan air these r tunate encou Bobby, wh for picking to play se ones. Brad tility make to have ar only memb Versailles, l fortune to i my own su it sounding I'm awfu I cannot a Charlie Mil jazz column son, and w ist that Ro player at the hand at the extraordina about the with enorm of my cust have yet to t thing but t native sor of course, a combination and Hersch

Has Terrific Contacts Gabler in 1940 sold between \$60,000 and \$70,000 worth of records in his two stores. His brothers are helping him now. Milt is married—has been for six years—and has a son, Leroy. "The kid knows labels as well as I do," he says. Friendly, but not a loud-talking back-slapper, Gabler owes his success to his contacts—musicians, hot fans, collectors who look for nothing but unusual or "pretty" labels, the public itself. More than anything else he enjoys holding his own sessions, choosing his musicians, sitting in the control room and personally seeing that the wax being cut is better than Victor, Decca or Columbia can offer. But those sessions are expensive and he can't hold them often. His phenomenal results, artistically and technically speaking, have earned him a high place in the minds of musicians and others interested in his "Commodore" release schedule, however.

Gabler's own jazz tastes are wide. He is open-minded, and enjoys, first of all, musicianship. Art comes later. Milt Gabler has no way of knowing for sure if he is selling that one-half of one per cent of all the jazz records sold in America. He's not rich, so he must not be hitting that percentage yet. But you can bet that Gabler, with his huge stock of wax, is having a hell of a good time hearing them."

Hollywood Is Jazz' Deadliest Enemy

by JOHN HENRY AEGIS

The cause of righteous jazz has no more deadly enemy than Hollywood. The poor dull hacks of scenarists who are invariably assigned to any picture dealing with music, and the ten-cent advertising geniuses who mislabel the results, account between them for the fact that only a handful of the public know what jazz really is.

This is written in hatred and contempt, the day after seeing Bob Crosby's picture, "Let's Make Music." If you were sucked into the theater, as I was, in the hope of hearing a little Muggsy, Stacy and O'Brien, you went out unconvinced by seeing Bob Haggart make a face, and getting a glimpse, just the barest glimpe, of Muggsy with a freshman cap on.

"Jazz Doesn't Need Buildup"

Just consider the illegitimate dramatic devices that were used. Pre-eminent among them was the idea that jazz is more up-to-date than the classics, which are stuffy. Chopin was the goat in this picture; everybody from Bach to Johann Strauss has suffered the same kind of foolish disparagement. Jazz doesn't need that kind of buildup; it is not better than Chopin, it is different, and Chopin is no more improved by being played hot than jazz is improved by being played with violas and French horns. Hundreds of pictures by now have ended on the grand climax of a symphony orchestra combining the Pastoral Symphony with a jazz band playing "I've Found a New Baby." Somebody in Hollywood seems to think that there can be

no higher form of music, as if there could be no higher form of food than onion soup, spumoni and Wheaties all in the same mouthful. As soon as you take the point of view that jazz is something new and better, your story is all written. You have to have somebody old-fashioned to be converted to jazz; if the somebody old-fashioned turns out to be a music-teacher (preferably a young and gorgeous she) you bring her to New York and take her to a nightclub and get her high on champagne which

she thinks is ginger ale. Then you have her sing, and it's corny but well meant, and everybody claps, and for a while she thinks she's good. God, it's easy, but what's it got to do with the Bob Crosby band that I used to respect? You hear a lot of jive talk—solid, hep, slush-pump—to show that the script-writer can read a trade-paper, but there's nothing there to show that he ever liked the Bob Crosby music. Why anybody old-fashioned should give up Chopin for the Bob-links has me groggy.

"Treating Jazz as a Fad"

They are treating jazz as a fad, and as long as they do that we can expect to find new monstrosities in every picture. They have Stokowski to dress up Bach and make him sound as good as new, and they'll always find somebody to make jazz sound like Tchaikow-

sky. They'll find new instruments for the boys to play, and new ways to dress singing women so you can almost see what you'd like to. It's Gypsy Rose Lee Night at the Metropolitan.

Meanwhile there are real stories waiting to be produced: "Young Man with a Horn" for character study and music, "Piano in the Band" for sound melodrama. "Pal Joey" has shown the New York musical stage what can be done with this sort of thing, if you'll accept jazz players as people rather than picturesque clowns.

"Fraudulent Advertising"

The Hollywood product wouldn't burn me up so much if they'd sell it for what it is. I was sucked into the theater last night by a poster which said, "Featuring the Bobcats;" I said to myself that I was going to hear Muggsy do "Dippermouth"; but the Bobcats turned out

to be four things called the Bob-links. This fraudulent advertising might have been an innocent mistake, but nausae conquered when a trailer announced a coming attraction with the Andrews Sisters as the "creators of boogie woogie rhythm." The graves of Pinetop Smith and other pioneers stood tenanted, and the sheeted dead did squeak and gibber in the streets.

A hundred commercial musical organizations have been proclaimed great swing bands on the screens of America. How is the public ever going to know what is a swing band? If Hollywood chooses, it can call Orrin Tucker the king of rhythm, and a lot of innocent people will believe it and go home thinking they know all about jazz and relatives. "Orrin Tucker is the King of Rhythm." Can't something be done about it?



Frazier Gets On Hawkins

(Jumped from Page 12)

Hocus-Pocus. That Hawkins was really the works.

To skip to a happier note, albeit a note with pathetic overtones: Lips Page is still one of the very, very few thrilling musicians with a talent for accomplished showmanship and I frankly confess myself at a complete loss to understand his failure to work more often. He rocked the Beachcomber as he had rocked Carnegie Hall the night of the Spirituals to Swing concert and as he rocks every joint in which he plays and it seems to me a very great tragedy that he should have to scuffle while Ziggy Elman is besieged with lucrative offers.

Hackett Beautiful as Ever

Bobby Hackett returned to Boston a few weeks ago to take over the 10-piece local band that George MacFarland had been fronting at the Versailles. Hackett, despite the handicap of some uncomfortably new dental work, sounds as beautiful as ever and the band seems completely revitalized by his presence. His nightly broadcasts over WMEX are, by the way, just about the pleasantest things on the local air these nights. WMEX is fortunate enough not to be BMI and Bobby, who has a positive genius for picking tunes, has the chance to play some unforgettable old ones. Brad Gowans, whose versatility makes him a valuable man to have around a bandstand, is the only member of Hackett's New York band to be with him at the Versailles, but Bobby had the good fortune to inherit a young, willing group from MacFarland and it is my own suspicion that he'll have it sounding good before too long. I'm awfully, awfully sorry, but I cannot agree with my friend, Charlie Miller, who writes a good jazz column in the Harvard Crimson, and with the others who insist that Roscoe MacRae, the tenor player with the Jones Brothers' band at the Savoy in Boston, is extraordinary. I've been eclectic about the boy and have listened with enormous fortitude and none of my customary testiness, but I have yet to hear him play anything but the most tasteless, derivative sort of stuff. He's young, of course, and it's much too early to forecast his progress, but I think that Miller was being adolescent when he described him as a combination of Coleman Hawkins and Herschel Evans. Unless, of

World's 'Second Hot-test Fiddle'

is the reputation that Emilio Caceres is getting (allowing for Venuti, South, Perry or any one other). His combo, which will be remembered for its date at Nick's in Greenwich Village, N. Y., a couple of seasons back, is now working at the Kit Kat Klub and on station WOAI in San

Antonio, Texas. Working with Caceres are Marcos Morales on bass, Johnny Anderson (the ex-Jack Teagarden 88 man) on piano; Johnny Gomez on guitar, and vocalist De Lores. She has sung with Del Courtney and Blue Steel. Caceres' brother, Ernie, is Glenn Miller's alto and clary man. The Caceres combo gets off some of the hottest stuff in all the southwest.

course, he meant that MacRae sounds half dead and half alive. In that case, Charlie can come home; all is forgiven.

Watson's Nice Little Group

The Savoy, though, is definitely worthwhile, because the Jones Brothers are still one of the greatest of all colored acts (no, not hot, but very, very funny guys) and my sole objection is that you don't get enough of them in the cramped space in which they are currently performing.

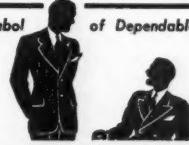
Eddie Watson has a nice little group at Alpini's (although I do wish he'd stifle his impulse to sound like a unit at a Wellesley tea dance) and there is a colored band under Sherman Freeman at Johnny Wilson's that is very much of a welcome surprise. Freeman plays good clarinet and the whole band possesses a bounce that makes it decidedly listenable.

P.S. I love you: At the risk of seeming inordinately fickle, I must report that Hawkins, on his second visit to the Providence Beachcomber, sounded like the old master. His playing on that particular afternoon was something pretty, pretty special and made it clear beyond all doubt that he can still produce jazz of the loftiest order. I'm afraid, though, that such a performance is all too rare with him these days and that what he usually gives us is the sort of thing I mentioned above. But the great big significant thing is that he can still play magically when the spirit so moves him. I guess the old masters never really lose it. Not Hawkins nor Hines nor any of them who have it deep down inside of them.

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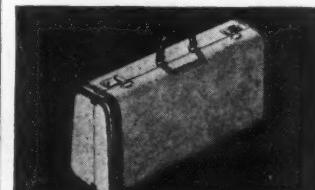
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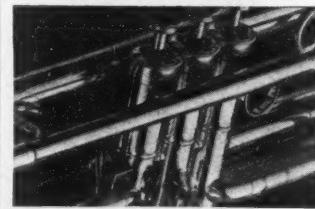
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'Gems of Jazz' and Kirby Albums Draw Big Raves; J. Dorsey, Earl Hines Also

by DAVE DEXTER, JR.

MUSICIANS SHOULD FIND the new "Gems of Jazz" and John Kirby albums of interest, for the two collections embrace a little bit of everything in the jazz field. The "Gems" include 12 exceptional sides featuring Mildred Bailey, Jess Stacy, Lux Lewis, Joe Marsala and Bud Freeman. Made in 1936, they were issued only in England on Parlophone and have been unavailable domestically until now.

Bailey's sides are *Honeysuckle Rose*, *Willow Tree*, *Squeeze Me* and *Downhearted Blues*. She gets superb backing by Bunny Berigan, Teddy Wilson, Johnny Hodges and Grachan Moncur, on bass. How Bunny's talents have declined is apparent after the first listening, for on these he plays with a sureness and delicacy no longer heard on his current discs. La Bailey, too, has probably never recorded in better form—the material (*Willow* definitely is one of her greatest performances of all time) being ideally suited to her timid, fragile, but compelling and appealing style. Other discs in the "Gems" album:



Bailey

World is Waiting for the Sunrise, Jess Stacy piano solo; *Honky Tonk Train Blues*, Lux Lewis piano solo; *Twelve Bar Stampede*, *Feather Bed Lament*, Joe Marsala with Benny Carter, Pete Brown, Bill Kyle, Bobby Hackett, Cosy Cole and Hayes Alvis; *Tillie's Downtown Now*, *The Buzzard*, *What is There to Say, Keep Smiling at Trouble*, Freeman with

Berigan, Thornhill, Condon, Cole and Moncur.

All in all, an excellent collection. Peddles at \$3.50.

There are four records in the John Kirby album, among them *Double Talk*, *Bounce of the Sugar Plum Fairy*, *Rose Room*, *20th Century Closet*, *Serenade*, *Sweet Georgia Brown*, *Then I'll Be Happy* and *Coquette*. Well recorded, Kirby's small, precise, efficient unit contrasts vividly with the more robust, hell-for-leather, pure-jam arrangements done by the bands in the "Gem" collection. Certainly Kyle's Steinway stylings, and Russell Procope's alto designs, stack up on a par with the piano-alto exhibitions of Wilson and Pete Brown. Kirby fans won't be disappointed here, and most musicians, too, will find plenty of interest in Kirby's suave and "clean" exhibitions. Columbia has the Kirby album; Decca the "Gems." It's hard to go wrong on either.

Earl Hines

Record collectors of the Hoefer-Love-Williams school won't like it, but the Fatha' of 1941 is seeking something, on wax, which he never achieved before. That means he wants a hit record. *Boogie on St. Louis Blues*, which most critics panned, is the biggest selling Hines record in history.

It may be surpassed, however,

by his latest cutting, *Everything Depends On You*, in which he spots Madeline Green and a male vocal trio. On BBird 11036, it's a side which shows a new Hines, a Hines who can bow to the public's demands and yet maintain a high artistic plane. Backer is *In Swamp Lands*, a jumper, with the leader's 88, Franz Jackson's tenor and a swell trombone showcased. *Jelly, Jelly* (BBird 11065) is a slow blues with more sprightly Hines and a Pha Terrelish vocal by Bill Eckstein. *Flipover, I'm Falling For You*, is the only really bad side of the four. It's a draggy pop with too much Eckstein.

Jimmy Dorsey

Hot as a gang of ants on a warm rock, Jim and his gang click again with two new Tudie Camarata versions of *Yours* (the old *Quiereeme Mucho* melody) and *When the Sun Comes Out*, by the writers of *Stormy Weather*, which gives the Helen O'Connell girl a chance to do more than sit and look pretty on a bandstand. In fact, it is Helen's best biscuit to date, and almost all vocal. Jimmy plays wonderfully on both sides. *Yours* is another one of those Eberly-O'Connell doubles. And fine as usual. Except the danger of overdoing that style is now looming up to confront the band as it emerges on the scene as America's top favorite. Decca 3657.

Maurice Rocco

Skip these. Jerky, stilted treatments of two dog tunes, *Jungle Drums* and *Donkey Serenade*, with Rocco's loud mouth and corny yelling interfering with unimpressive piano get-offs. Rocco's earlier *Tonky Blues* is much superior. Decca 8533.

Mildred Bailey

Mildred's initial try on Decca is a far cry from her work with Norvo and even more recently, the woodwind group with Ed Sauter arrangements. Titles are *When That Man is Dead and Gone*, an Irving Berlin slap at Hitler which ranks with the poorest penning Berlin has done, and *Jenny*, the Gertrude Lawrence click in *Lady in the Dark*. Not suited to her old style, Mildred plays smart and changes style with a vocal quartet, the Delta Rhythm Boys, helping. Hot stuff for the juke-boxes. Decca 3661.

Billie Holiday

Time hasn't mellowed the voice of Billie. And even with a Benny Carter pickup group behind her, Billie's *St. Louis Blues* and *Loveless Love* are not in the same class with the 1936-37 series of discs she made with Teddy Wilson. Billie's still one of the few fems who knows what she's doing, though, and Okeh 6064 is typical of her 1941 style. As such, it is recommended.

Will Bradley

Boogie Woogie Conga isn't really a boogie at all, but few bands could turn in so satisfying a job as Bradley's does with Ray McKinley's humorous vocal selling the side for more than it's worth. *Flipover* is a pop sung well by Terry Allen, *I Need Somebody to Love*. Col. 35994.

Count Basie

Tab Smith's sprightly alto sax makes *Undecided Blues* a winner. Jimmy Rushing sings a better vocal than he has been turning out of late despite a cold which bothers the bulky shouter not in the least. Probably because he composed the blues himself. Coupling is a Skippy Martin tune and arrangement, *Tuesday at Ten*, with more fine Smith alto. Basie himself has never played better. But the recording is not good. Okeh 6071.

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Man Behind the Counter in soda-jerk setup is that cat, Lionel Hampton, who showed the fountain boys out at the Ritz Hotel in Chi how things really should be done. His customer here is Count Basie, who stopped in to have a snack on Lionel a couple of weeks ago. Hamp was right at home in the jerk surroundings, as he used to mix 'em in drug stores in his home town, Los Angeles, before he got into the jazz business only a few years ago. *Ray Rising* clicked it.

Benny Goodman

Four new push tunes are not particularly noteworthy except for Helen Forrest's singing, the Goodman clarinet, and Benny's new 5-man reed section, which gives the band a depth and tonal beauty few other sections today achieve. *Corn Silk* is the weakest of the four; it's on the back of *The Memory of a Rose*. *Birds of a Feather* and *You're Dangerous* are the others. Col. 35992; 35977.

More Albums

Received at the last minute are a batch of new albums, among them a Columbia package titled "Hot Trombones" representing discs by the late Jimmie Harrison, Benny Morton, Jack Teagarden, Miff Mole, Floyd O'Brien and Jay C. Higginbotham. Titles are *Dee Blues*, *Bugle Call Rag* and *Got Another Sweetie Now*, Harrison and the old Chocolate Dandies; *Tennessee Twilight*, O'Brien with Eddie Condon's gang; *Makin' Friends*, Teagarden with Whoopee Makers; *Original Dixieland One-Step*, Miff Mole; *Higginbotham Blues*, by J. C., and *Gold Diggers Song*, by Morton with an all-star pickup group. Excellent sliphorn examples here despite hoary ensembles. . . Morton Gould, one of the more promising American composers, pianists and conductors, is starred in a Decca collection of Gould piano bon-bons, Morton pounding out in his delicate but unusual style eight of his own originals. . . Victor's long-awaited and much-exploited album of music from NBC's *Chamber Music Society of Lower Basin Street* shows Sidney Bechet, Dinah Shore, Paul Laval's woodwinds and Henry Levine's 2-beat gang on a brace of standards worth hearing—and a commentary by Welborn Kelly (who scripts the program for NBC) rich in humor. Levine, buried in the studios, plays a mess of fine trumpet worthy of billing with any of the jazz crews of the day. . . . Saxophonists owe it to themselves to hear Cecil Leeson's album of *Sonata for E-Flat Alto Sax*, Josef Wagner at the piano, in Decca 12-inch album No. 187. The Edward Moritz composition may prove controversial; at least Leeson plays it well from a technical standpoint. The piano is recorded better than his alto, however.

The Last Roundup

Pitching the Needle Here and There: Earthy blues, with a piano, by Pigment Terry on Decca 7229, *Moaning the Blues and Black Sheep Blues*. . . Pashy, commercial sides by Tony Pastor, but well done at that, *Number 10 Lullaby*.

Lane and For Whom the Bell Tolls, BBird 11067. . . Dot Claire, Ray Eberle and the Modernaires all pitch in to sing *A Little Old Church in England* (BBird 11069) paired with *When That Man is Dead and Gone*. . . Frank Devol's tasty jazz version of *William Tell Overture*, by Alvino Rey's combination, takes two full sides on BBird 11072—and that gutty clarinet is by Skeets Hurfurt. . . Pretty T. Dorsey trombone on *You Lucky People* and *You're Dangerous*. . . Johnny Long does okay but rates no raves for his *Accidentally on Purpose* and *Walkin' By the River*, two BMI busts. Blame the material, not the band. Chu Berry's tenor, Dizzy Gillespie's trumpet and a fine beat—watch out, Basie—feature Cab Calloway's *Bye Bye Blues*. The mate, *Run Little Rabbit*, is too much. Too much Calloway vocal. . . . Jive by Slim Gaillard is titled *Put Your Arms Around Me*, a pretty tune which might go far if exploited smartly, and *Hey Chis*, on Okeh. The piano is especially noteworthy. . . Big Bill shouts a healthy line on *I'll Never Dream Again* and *That Number of Mine*, with guitar and bass on Okeh. Really righteous, crude and thoroughly refreshing blues singing by

Best Bets On The New Discs

Vocal: Mildred Bailey on *Willow Tree and Downhearted Blues*; Helen O'Connell, *When the Sun Comes Out*; Big Bill, *I'll Never Dream Again*.

Piano: Earl Hines on *Jelly, Jelly*; Jess Stacy, *World is Waiting for the Sunrise*; Teddy Wilson, *Squeeze Me*; Bill Kyle, *Sweet Georgia Brown*, *Feather Bed Lament*.

Trumpet: Charlie Shavers, *Rose Room*; Bunny Berigan (obbligato) on *Downhearted Blues*; Benny Carter, *Feather Bed Lament*.

Trombone: Earl Hines on *Jelly, Jelly*; Jess Stacy, *World is Waiting for the Sunrise*; Teddy Wilson, *Squeeze Me*; Bill Kyle, *Sweet Georgia Brown*, *Feather Bed Lament*.

Sax: Bud Freeman, *Keep Smiling at Trouble*; Pete Brown, *12-Bar Stampede*; Russ Procope, *Coquette*; Johnny Hodges (intro) *Willow Tree*; Bud Johnson, *Everything Depends On You*; Franz Jackson, *Swamp Lands*; Jimmy Dorsey, *Yours*.

N. Y. Music School Offers Jazz Course

New York—A course in jazz appreciation, consisting of 12 weekly lectures by Ralph Burton, WYNM commentator, has been announced by the Metropolitan Music School on East 12th street here. Lectures will take place Saturday afternoons. Burton's plans include guest appearances of white and colored musicians and the playing of phono records.

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5—The Anvil Chorus	Glenn Miller, B.Bird.
6—High On a Windy Hill	Jimmy Dorsey, Decca
7—There'll Be Some Changes	Benny Goodman, Col.
8—I Hear a Rhapsody	Jimmy Dorsey, Decca
9—Chapel In the Valley	Bing Crosby, Decca
10—The Last Time I Saw Paris	Russ Morgan, Decca
11—I Understand	Jimmy Dorsey, Decca
12—Frenesi	Artie Shaw, Victor

WATCH OUT FOR Jimmy Dorsey's "I Understand," now among the 12 best-sellers and headed for the top; Benny Goodman's "Perfidia," started slow but is selling briskly; "Chapel in the Valley," by Bing Crosby and Glenn Miller, and "There'll Be Some Changes," by Goodman, Ted Weems and Clyde McCoy. Above compilations are obtained by DOWN BEAT representatives who every week check the

major distribs and ops selected at random in Chicago, New York and Los Angeles as well as three other scattered cities, latter three being switched frequently in order to obtain an accurate cross-section view of which records are getting the biggest play in the coin-operated phonographs in the United States. Coin men are invited to write DOWN BEAT, advising us of particular discs they find profitable.

"SLEEPERS"

(Destined to Be Smash Hits in the Coin Machines)

Records listed in this classification are unusual—either the issue or the form of treatment, and are proving surprises or "sleepers" in many locations throughout the country, according to information from operators received by DOWN BEAT.

Any one of these records may break into the "favorites" class above. Operators are invited to hear the following sides with an eye toward discovering a smash hit and a nickel-nabber:

ART KASSEL: The "hell's bells" leader has a winner in *Alexander the Swoose*, which is going big in the Chicago area—big enough a few weeks ago to make the "hits" class above. Novelty tune with clever vocal. Bluebird. Best for bar locations.

MILDRED BAILEY: When That Man is Dead and Gone is Bailey's first side under her new Decca contract. Accompanied by a vocal group, it's socko for locations of every type—and unlike anything she's ever done before. Tab it.

MARIE GREENE: Although comparatively unknown, Miss Greene's lovely vocal version of the pretty tune *Intermezzo*, with Perry Botkin backing, is fast catching on in eastern locations. On Columbia. Looks like a sure winner. Wayne King on Victor and Guy Lombardo on Decca also have *Intermezzo*, but they're not as catchy as the Greene arrangement.

JIMMY DORSEY: Arranged somewhat like his hit *Amapola*, with Eberly and O'Connell sharing the vocal, is *Yours*, another socko Latin song with a

major distribution and ops selected at random in Chicago, New York and Los Angeles as well as three other scattered cities, latter three being switched frequently in order to obtain an accurate cross-section view of which records are getting the biggest play in the coin-operated phonographs in the United States. Coin men are invited to write DOWN BEAT, advising us of particular discs they find profitable.

EARL HINES: This old vet of the piano, at long last, may have a sensational seller in *Everything Depends On You*, which he wrote himself. Clever use of a vocal trio makes it a comer. Bluebird.

HORACE HEIDT: Heidt himself swears that his new *Friendly Tavern Polka*, composed and arranged by young Frank Devol, will be as big as was Heidt's version of *Tip-Pi-Tip-Tin*. Give it a try and see if the nickels roll in as Heidt vows they will. Columbia.

GLENN MILLER: Tab these for sure, *Ida*, the oldie, in new Glenn Miller dress with a fine Tex Beneke vocal, and *A Little Old Church in England*, with a long, catchy vocal by six artists. Both Bluebird.

WOODY HERMAN: Paired on the back of *Oh, Look at Me Now* is a Sid Robbin tune, or rather Sid's adaptation of an old Italian song called *Sorrento*. Good idea is to put this side up in the boxes as well as *Oh Look at Me Now*. Woody treats it as he treated *Frenesi*. Decca.

INK SPOTS: Two possible hits. These boys are potent with *We'll Meet Again* and *You're Looking for Romance*, back to back on Decca. In their famous *If I Didn't Care* style—should be terrific nickel-nabbers.

Record Reviews

(Jumped from Page 14)

A man who knows the score, . . . Helen Forrest has yet to sing a poor, or even so-so song. Hear her work on *It's Always You and You Lucky People* with Benny Goodman on Columbia. It's enough to sell the disc itself. . . . And Les Brown, man of the hard luck but always-improving band, continues his fast trail on Okeh with *Boogie Woogie Piggy* and *Little Miss Irish* on Okeh.

Young Les Brown has a band which is really coming on. Hear his *Amapola* and *Easy as Pie*—Doris Day selling the wordage—on Okeh 6062. . . . More jazzy, and in line with Gene Krupa's recent "comeback" on wax, are *Sweet Georgia Brown* and *Down by the Old Mill Stream*, Okeh 6070.

Charlie Spivak's first sides of worth, on Okeh 6061 are *Hey, Sit Down Bud* and *What's Cookin'*,

two instrumentals showing a young and promising band, but a band which will have to offer more than these two to give the names competitive. . . . Raymond Scott's *Evening Star* and *Blues My Girl Friend Taught Me* (composed by that phony Flint again—must be Scott's little brother) show how Ray's band has progressed in recent months. Artie Ryerson's guitar sticks out. But the strength of both needlings is in the perfectly-phrased ensembles. The man has a band which comes on like *We, The People*. This man Flint writes as convincingly as Scott himself! Columbia again.

24 'Hot Seven' Sides Due By Louis Armstrong

New York—Louis Armstrong during the next 12-month period will make a minimum of 24 phonograph sides with only a 7-piece band, according to the contract he signed recently with Decca.

Armstrong already has made his first "small band" sides under the new agreement. He used a rhythm section, trombone and clarinet—a sort of a throwback to his old "Hot Seven" days in Chicago when Louis first became prominent on wax. His new Decca contract will run a year. Joe Glaser, Louie's manager, made the deal with Jack Kapp.

Louis is touring theaters again after "weeding out" his band recently here, taking on new men and a new girl singer. Complete personnel of his new outfit was printed in the April 1 *Down Beat*.

Henderson Band to Record for Columbia

New York—Fletcher Henderson's band, held over for an additional 10 weeks at Roseland Ballroom, is signed to wax for Columbia. "Smack" hopes to use Coleman Hawkins on tenor and possibly Helen Forrest as vocalist. Harry Goodman is managing Henderson.

Bill Darnell Drafted

New York—Bill Darnell, vocalist with Bob Chester, has been drafted. He left for camp last week.

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Dust Aplenty

New York—Just to be different, and fulfill countless requests at the same time, Martin Block lately has been playing different records of *Stardust* on the same program for 30-minute periods. Caught on one show the other night were versions of the Carmichael-Parrish classic by Bing Crosby, Decca; Artie Shaw, Benny Goodman, Tommy Dorsey, Victor; Jimmie Lunceford, Decca; Will Bradley, Columbia; Glenn Miller, Bluebird, and Eddy Howard, Columbia. Block conducts *Make Believe Ballroom* on WNEW.

'Sonny Boy' Gets Corona Location

New York—Sonny Boy Williams, who has "come up" in recent months as a result of a series of platters he waxed for Decca, has a fine small Negro jump crew playing at the Big George Tavern on Northern boulevard in Corona, L.I.

Line-up comprises Williams' piano and James Jackson, guitar; Chauncey Graham, tenor and clary; Cedric Anderson, drums, and Joe Brown, bass.

Mendelson Joins Long

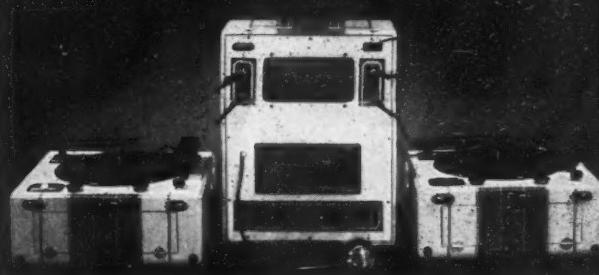
New York—Jules Mendelson has replaced Hal Berman as drummer with Johnny Long's band, currently playing Roseland Ballroom on Broadway.

Coin Boxes Jump Use of Nickels

Washington—Exactly 453,814,458 new Jefferson nickels have been minted since October 1, 1938. Nellie Ross, director of the U. S. Mint, revealed last month.

The tremendous demand for 5-cent pieces is a direct result of the increasing popularity of coin-operated phonographs, slot machines, soundies and other vending devices, it was said.

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Sax Problems •

What Makes for Technique on Sax?

by Norman Bates

Here's one problem that's generally listed under the heading of technique. You can take my word for it that technique covers a lot of ground and fingering is but one small part of it.

A Little of Each'

Not long ago I interviewed a young chap concerning his taking saxophone lessons. He was very definite about what he wanted and thought he might be able to use "a little tone, a little staccato and maybe some technique." His technique suggestion kind of got me so I asked him to explain what he meant by technique. He said quite confidently, "Being able to tear all over the sax without tying my fingers in knots."

In this case it would be just as foolish to compare the artist who has mastered oil painting with the chap who in the shortest possible time is trying to cover as much territory as possible with a white-wash brush. They are both painting but are worlds apart. Bringing it down to cases we find that finger control helps toward technique but technique itself is complete understanding of the body and mastery of the instrument as a whole.

First Learn Coordination

The unfortunate thing about the lack of finger control is that we bring it on ourselves. Most always it's through the rashness of trying to play difficult musical passages before gaining coordination of fingers and instrument. I do not think anyone earnestly striving to play the saxophone well has the intention of creating poor finger

habits. However physically the great temptation of playing before knowing the instrument's finger board mentally, is the one thing that gets most of us down. Taking each element of the instrument finger board control apart, let's check the steps separately.

(1) **Touch** — The ability to seat or raise each pad with matched evenness, lightness and continuity throughout scales, keys, chords and passages, rhythmic or otherwise, with ease is a very valuable help to the mastery of the saxophone. Shock, stiffness, pinching and awkwardness of the fingers are the exact opposites of touch. You may very well agree on this point, but you can really control your fingers with absolute ease on, say a passage of high C to high E flat to high C to high D played as eight notes legato at a moderate tempo? Example No. 2, or, say, middle B to middle D to low G sharp, then middle D to middle B to low G sharp, played legato, each three notes as a triplet.

Try Imaginary Fingering

If you want to test your finger touch along with mental and physical coordination: Try imaginary fingering on a piece of wood, say a broomstick, bed post, etc. Notice, once the actual sound of the note is gone from the ear, how hard it is to finger well. Also try this imaginary fingering on the sax itself, noting your exact touch at the change of octaves, ends of scales and chords, also on the extreme range of the instrument. I have found that through making your touch easier while fingering the saxophone alone it will improve your finger ease when the tone is added. Avoid at all costs trying to pinch the saxophone between the thumb and first finger in order to hold the sax in playing position. Balance the sax with the combination of strap, thumbs, and top teeth. If you want to see how foolish pinching the sax is, just take your hand off the sax and pinch your thumb and first finger hard together and see what happens to the other fingers. You bet, they're stiff.

(2) **Stroke** — Keep the fingers near the keys. I always try to ride the buttons with the fingers. It makes a smoother and more flexible scale. It also does away with shock as each tone starts. Remember, it's just as important to seat the pad gracefully as it is to hit the right note. A short stroke is many times more accurate than a long one.

(3) **Action** — Keep the fingers curved and try to work the fingers from the third joint as I call it, or the one nearest the palm. When well practiced it moves the note with a minimum of effort and the most control. Avoid stiff, straight, flat finger action. Many, who are used to it, will have a hard time changing, but once they do they never go back. To test this, drum your fingers on a desk, flat or straight, then try it with the fingers arched. You will soon note the difference.

(4) **Placement** — Use only the finger tips on buttons, as it gives not only a better touch but overcomes strain and general finger weakness. Remember, a curved surface is always stronger than a flat one.

(5) **Wrists** — The wrists should be relaxed and tilted slightly towards the body. Avoid what I call "Frankenstein wrists," for if the wrists stiffen so do the fingers.

(6) **Velocity** — You can only have real speed on the saxophone when you can think ahead of the fingered note. Test yourself daily by visualizing the notes you want to play with their rhythm and timing. Note you can always play a memorized passage faster than you can read one.

(7) **Arms** — Keep them relaxed and close to the body. Last of all, if you encounter a hard, awkward passage, do not force your fingers. Stop and study each action of the fingers note for note. Start with the hardest intervals first, and test with elements explained above. Remember you're only as good as your poorest note.

Mail for Norm should be addressed c/o Down Beat, 608 S. Dearborn St., Chicago. For a personal reply enclose a stamped self-addressed envelope.

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Go Man Fred Allen, the funny man, killed the folks after one of his Texaco shows last month by getting off some snappy sax work on Murray Cohan's tenor. Cohan is with Al Goodman's band on the show.



Trombone Tips •

Lip Problems? Try The Nearest Blond

by Murray McEachern
Of Paul Whiteman's Band

The response to the column has certainly been gratifying. I like to feel that the few suggestions and ideas I put into this space are doing some of the guys some good. The mail is a good kick, so don't let up on it. Let me hear from you, what your problems are, and I'll try to be of some help.

But now to the questions. Les

Braman of Waverly, Wash., writes: "I have played only a little over two years. I tire when I get to playing around B, C, and D, although when I first start playing they come easy and I get excellent tone. Do you think I am doing something wrong, what can you tell me about holding my lips, etc."

Don't Overdo Practicing

It would be a phenomenal runner, Les, who could wind up a race as fresh and un-tired as he began it. The same is true in playing. You shouldn't expect to NOT get tired after a session of playing or practicing. I hardly think you are doing anything wrong. My suggestion would be to take playing and practicing as easy and as relaxed as possible, and never overdo. When you find your lip getting tired, stop and take ten or so. And if you start worrying about it, just remember that guy running that race! As to how you should hold your lips, I'd say find the nearest blond, and there should be no more problem!

Lip trouble seems to be bothering more trombone players than Les, judging by this month's mail.

Writes Ralph Esrock of Chicago: "I have been told that when I play trombone my upper lip puffs out over the rim of my mouthpiece.

I would like to know how to go about correcting this and also what type of exercises to play to improve my tone. I have been practicing about an average of an hour a day and wonder if you think this is enough time? What make of mouthpiece would you suggest using?"

'Upper Lip Puff' Bad?

I can't see that your upper lip puffing out over the rim of the mouthpiece makes any difference, Ralph. It's what comes out of the horn that matters, and if what comes out of yours sounds O.K., then why worry about an upper lip puff? To improve your tone, practice long, low notes, and slow tones. Your ear should tell you whether or not you are getting a good tone. Experiment yourself until you produce the tone you want. And listen to Tommy Dorsey as often as possible! If you have been practicing concentratedly for an hour—yes, I would say it is enough. You know, ten minutes of good, concentrated practice is worth more than three hours of fooling around, and getting nowhere. A good plan is to practice 15 minutes, then take 10 off, so as not to tire your lip. As to mouthpieces — any good stock mouthpiece should meet your needs.

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Wettling's Diversion during the rendering of any Paul Whiteman number was found on his drum parts. This one, for Medley No. 2, shows at left the head shot of George used in his *Down Beat* drumming column. To his left a Petty-drawn beaut says, "I'm waiting George." A cartoon, another gorgeous Petty doll and another *Down Beat* photo adorn this score. Whiteman is shown getting his stabs out of the "drum part." "Wett" left the band a few weeks ago and is now with Muggsy Spanier in New York.



The Band Box • A Column Where Fans Can Blow Their Tops

by Dick Jacobs

And still they come and come. . . with some real jazz fans. . . Miss Gloria Brantigan, 329 Academy St., S. Orange, N. J., wants a Jack Leonard Club. . . Bob Bartembach, 72-09 Myrtle Ave., Brooklyn, N. Y., is interested in a Larry Clinton Club. . . A good prospect for any of you club prefixes to work on is Julius Magdziak, 24-156 St. Calumet City, Ill. . . Irma Losco, 519 Morris Ave., Bronx, N. Y., wants a Glenn Miller Club. . . Miss Betty Whaley, 584 Vinton St., Pomona, Calif., wants an Artie Shaw Club.

Club of the Month: The DONNA DAE CLUB, currently listed. Recommended for one of the most swellgant club papers yet seen. . . . The P. Rochester, N. H. . . TONY PASTOR CLUB, Bob Michaeen, 322 Tremont St., Newark, N. J. . . HENRY CINCONE CLUB, Bob Turner, Box 346, De Pue, Ill. . . DONNA DAE CLUB, Miss Alice Robins, 47 N. Bleeker St., Mt. Vernon, N. Y.

The following readers are interested in joining some clubs. How's about it, gang? . . . Miss Felicia Carey, 2918 W. 54 St., Chicago, Ill., wants to join a Johnny Johnson Club. . . Miss Marie E. Giteas, 331 River St., Paterson, N. J., wants to join a record exchanging outfit. . . Luvin Brown, 202 W. 183 St., NYC, is an arranger who'd like to correspond with other student arrangers. . . Bunny Breslow, 182 Querbas Ave., Outremont, P.Q., Canada, would like to correspond

Mail for Dick Jacobs should be addressed a/o *Down Beat*, 608 S. Dearborn, Chicago. For personal replies enclose stamped self-addressed envelope.

Small Band Banter

by EDDIE CHARLES

The volume of mail received by this column is so far beyond expectations that it will take some time to shell out all the splendid ideas and news that the guys and gals have contributed.

So if you will bear with me I'll hand you a broom! try to cover as much of the news as space permits.

Geo. Thall of the Checkerboard Band, Hotel Ohio, Youngstown, who have made a flock of transcriptions for Ralston-Purina and N.R.C. and a movie with Autry ("South of the Border") pens a congratulatory note. Yaysa, Gate, versatility sure is important in a small band. With all the doubles you have and the five voice choir and the sweet potato quartet you'd better watch out or someone might

Johnny Barnes heads four men featuring oboe, French horn, valve

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Kres-Kut



trombone and piano at the Party House, Charlotte, N. C. Wants an original name for the band. Anybody got any suggestions?

John W. Henzie offers a good remedy for memorizing material. To avoid winding up in a jam session, John writes out the parts in small 7x9 spiral-ring note books, writing in the harmony just below the melody on the same staff, condensing the tune enough to get one song to a page. The note books are inconspicuous and can be placed on the piano, on the floor or anywhere until the tunes are memorized. Combo uses four men—alto sax-clary, trumpet-trombone, drums-banjo, and piano. Band uses copies of Glenn Miller's *Anvil Chorus*, Woody Herman's *Woodchopper's Ball*, Artie Shaw's *Begin the Beguine*, Tommy Dorsey's *Song of India* and many others. John offers to swap duplicate copies of such arrangements with other small outfits that have similar instrumentation and similar specials. Now at Montello Gardens in Brockton, Mass.

Repertoire List as Promotion

The Cabin Boys, trio using all electric instruments are in their 20th month at the Oxford Club in LaCrosse, Wis. Have a clever idea in sending, in addition to the usual information about the band to prospective clients, a brief sketch of their repertoire, including Italian, German, Hebrew, Hawaiian, etc., vocals.

Suggestion to Roland Young, Bridgeport, Conn. Make records of your band for audition purposes and send them to any agents you know; make sure of course that this is all right with the union in your jurisdiction or pay the men for their recording. Concentrate on good instrumental, vocals, and plenty of comedy on account there is a real need for clever, clean, comedy or novelty bands.

Billy Thomson has five men at Belmer's Plantation, Niagara Falls, N. Y., a liquorless night club, no less. Air time WHLD. Boys are all from Cleveland. Thanks for the invitation, Billy. Might split a soda with you some day.

'By' Payne Laid Up

Ben Steel writes that his old drummer, Byron Payne, is recuperating in the Detroit T.B. Sanitarium at 12th and Tuxedo and would appreciate very much if the boys would write to 'By' or drop in and see him. Ben has a trio at the Beau Paree in Detroit.

Harry Sims, excellent fiddler with Ozzie Westley and the WLS Chicago Rangers is passing out cigars. It's a boy. Congratulations Harry!

The old replacement headache is again cropping up around the country. The draft is upsetting quite a few of the small combos. Don't throw any of your arrangements away, gates. In fact, all the ideas should be on paper so's you're fully prepared just in case Uncle Sam calls.

'Oldest' Pee-Wee Band?

Most of the letters coming in boast of the length of time the pee-wee bands stick together without changing any men. Let's hear from you guys and gals and see just who has the small band that's been organized the longest without any changes.

One more suggestion before closing. I had an interesting experience some years ago. After doing some recording and broadcasting with four men, with the headaches that go with trying to be perfect on each tune. I wondered why bands don't play their jobs that way. Play each tune as if you were either broadcasting or recording instead of relaxing until something sends you.

NOW IN CHICAGO!



Diggin' the Drums

'Wett' Escapes from Fla.; Back on Job

by George Wettling

The dear readers will have to excuse my getting lost for the past couple of issues. The blame goes to Florida. There are so many counter-inducements to keep a man from paying attention to his business down there.

Edwin Arthur of New Haven, Conn., writes that he is crazy about drums but has a hard time getting instruction as most of his time is taken up with his school work. My only suggestion would be to get a good instruction book and try to squeeze in as much time as possible with it. Be sure to read the text carefully. This should prove a great help until a really good teacher comes your way.

Best Size in Drums

Jerome Cook of New York City asks what size snare drum, bass drum and tom toms are the best for use in the modern dance orchestra. The size most of the cats are using these days are a 7x14" snare drum, a 14x26" bass drum and the tom toms are a matter of personal choice, most popular these days being a 9x13 inch. Jerome would also like to know what size high-hats I use and whether single or double tension tom toms are best. I use 11 inch Zildjian cymbals on my high hat and the bottom one heavier than the top. As for tone I really do not see any difference in single or double tension tom toms although I am partial to double tension.

Jack Archer of Seward, Neb., would like my opinion as to whether he should study drums from a competent instructor or go right ahead.

Mail for George should be addressed a/o *Down Beat*, 608 S. Dearborn, Chicago. For personal replies enclose stamped self-addressed envelope.

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LINES



Jimmie Wade's Band, 1925. Left to right, Arnett Nelson, Edwin Jackson, "Stump" Evans, Wade, Teddy Weatherford, Eddie South, Stanley Wilson, William Dover, and Walter Wright. Pic courtesy Dover and Harry Lim.

THE HOT BOX
A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Banks, Chicago)

Back in 1924 Jimmie Wade organized the band pictured on this page, comprising several big names of today and one legendary sax man whom all Chicago musicians claim was one of the greatest of all time.

This sax man, proficient on both alto and soprano, was "Stump" Evans. The band first went into the House That Jack Built, a roadhouse northwest of Chicago and owned by Albert Bouché. This spot has since become the exclusive Villa Venice, summer play spot for north shore society. After the roadhouse stay, Wade's boys played at the Claremont Inn at 39th and Indiana Ave. for two seasons, before they moved downtown to Bouché's Moulin Rouge Cafe on Wabash below Van Buren. This latter spot operated up to a year ago as the Royale Frolics.

"Stump" Evans, who died in 1927, left Wade to join Erskine Tate at the Vendome in 1926. The trombonist, William Dover, recalls that this band recorded two tunes but information regarding label and record number cannot be found. The sides were *Someday*.

Sweetheart and *Mobile Blues*, which were made around 1925. The *Hot Box* would appreciate receiving any information on this record. The disc by Jimmie Wade's Dixielanders on Vocalion 1236, *Gates Blues*, was made in 1928 by a different band which worked with Wade at the Savoy. Probably the most representative sample of Evans' sax work is his accompaniment to Priscilla Stewart's *Delta Bottom Blues* (244) on Paramount 12240.

William Dover is now an officer of Local 208 in Chicago.

Collector's Catalogue: Mike Chon, 48 East Elm St., Chicago. General interests with emphasis on the great saxophonists. Plays alto himself and years ago played with Michigan collector Phil Diamond's band. Chon now is connected with the Arthur Meyerhoff Advertising Agency.

Oscar Hunter, 102 East Hubbard St., Chicago. Possesses fine library of blues and Duke Ellington. Frequently holds mellow sessions at the Berkman Studio. A recent party featured the Bluebird race artist Washboard Sam and His Mad Mellow Tympany Trio. Ken Brown, "Gosforth" 46, Ham-

ilton Ave., Glasgow, Scotland. Interested in Bix, Bessie, Tram, Louis and Duke. Would give a lot to get a copy of Carmichael's *Barnacle Bill* and has Parlophones to trade.

J. W. Epstein, 914-47th St., Brooklyn, N. Y. Louis, the Duke, Basie, Bob Crosby listed as favorites. Employed as a sales clerk.

Dig the Drivel: It has been reported that King Oliver played on an Isham Jones recording about 1925. Has anyone located the side?

For the Hal Kemp collectors, Hal made *Carolina* for Okeh and it was released in January 1930.

On Okeh 8099, *A Green Gai Can't Catch On*, Sara Martin sings "Play that thing, Mr. So-and-So, I'm Scared to Call Your Name." The words are indistinct, and due to the fact that they are preceded by a hot trumpet there has been the mistake that she says "Play That Thing, Mr. Louis Armstrong." Louis was not present but Bechet was. . . One-time N.O.R.K. George Brunies made the comic section of a New York paper recently when Mal Eaton's *Peter Piltown* strip included a character saying "Ol' George Brunies taught me how to call Moose, by gum that feller cud blow a horn, too." . . . Les Zacheis of Cedar Rapids would like to have personnel on washboard Rhythm Boys Perfect 15823 *St. Louis Blues* and *Some of These Days*. Henry Allen (vocal and horn) and Charlie Holmes are his guess. . . Baby Dodds now paired with Laura Rucker at Tin Pan Alley in Chi-

. . . Jimmie Noone vacationing in New Orleans. . . Bob Morland, collector from Seattle, now attending the University of Iowa.

April Solos: The work of Joe Smith, Tommy Ladnier and Jimmy Harrison on Fletcher Henderson's *Stockholm Stomp*, Brunswick 3460.

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MOUTHPIECE?

Orchestration Reviews

★ by TOM HERRICK ★

Toots Does Things to a Tango

Yours

Published by Marks, arr. by Toots Camarata

This is that gorgeous fox trot version of the old Spanish tango *Quiere Mucho* and Mr. C. does things to it. The first half of the arrangement, including the intro and two brace choruses, is pretty "commoishal," but a 4-bar drum riff in the second ending breaks up the idyll and then she really starts kickin'! Toots' good taste in arranging the swing ensemble chorus that follows is a joy to absorb—it goes right along in unison take the 8-bar intro and then ride into the main theme at A backed up by brass. Second trumpet has the 16-bar ride at D piano at E, and there's a nice section riff chorus at F. Tenor takes it at G with the assistance of the brass in plunger mutes and from there on in the arrangement goes to a climax with high brass figures in the last chorus while the saxes continue the original riff.



Toots

the Dorsey style. Another 4-bar interlude gives the second trumpet time to get set for a 16-bar go at C behind sax figures. The trombone section gets the bridge and the arrangement romps to a fitting climax. Nice work.

OH! Look at Me Now!

Published by Embassy, arr. by Paul Weirick

Tommy Dorsey's "Fame and Fortune" air program has been turning up some worthwhile tunes, not the least of which is this bouncer. After a 6-bar introduction the brass takes the first chorus in unison with sax organ followed by sax lead in the second. Tenor has 16 bars of go at the special chorus, followed by an unusually phrased 8-bar bridge—trumpet lead with clarinet a third above, and third alto and second tenor below. Brass hits some solid off-the-beat chords in the last chorus while saxes take it unison. Good tune—good arrangement.

I Understand

Published by Feist, arr. by Vic Schoen

This is a lovely tune and it's dolled up in one of the nicest sweet arrangements of the year. Vic Schoen supplements his full brass ensemble in the first chorus with some really worthwhile sax figures which amount to almost a counter melody. In the special chorus, trombone on top of two saxes takes the lead while clarinet joins hands with muted trumpets and backs them up with legato figures. The last chorus is a solidly phrased climax.

Song of the Volga Boatmen

Published by Mutual, arr. by Bill Finegan

This is that tremendous Glenn Miller arrangement of *Volga* which has stirred up such a lot of comment among musicians. An eerie intro consisting of only rhythm with the bass and the left hand of the piano collaborating in what might be called a solo, takes it into the first chorus at A, where trombones take the lead in unison. Plunger second trumpet jams around the lead on the 8-bar repeat whereupon the brass open up on a solid bridge. Alto gets a jam chorus at D and then comes the high spot of the arrangement where the trumpets follow trombones in that fine swing fugue. The last chorus is a powerhouse, climaxed by a screwy 9th chord. A lot of work in this baby.

Melody of the Plains

Published by Cole, arr. by Archie Bleyer

Archie Bleyer shows that he's just as gifted at writing sweet arrangements as he used to be at turning out those pioneer top stocks. The reed section starts right off on clarinets with a delicately phrased 4-bar rhythm intro. The rhythm figures are continued in the first chorus in back of a muted first trumpet solo. After a sock 4-bar interlude, tenor takes the solo backed up by a full ensemble organ. A really fine arrangement on a fair tune.

Latest Stock Arrangements

by ARCHIE BLEYER

Railroad Rag
Jumpin' Jupiter
Here Comes an American
Melody of the Plains
Love Can Do the Darndest Things
(Modulate to Page 19)

Wishful Thinking

Published by Robbins, arr. by Jack Mass

Here's a pretty ballad with lift. After a Goodmanish intro Mason takes it into a phrased 16 bar cut chorus, split between ensemble and saxes, and followed by the usual brace choruses. Bass incidentally, gets the second repeat in mutes, with independent sax figures.

Bay State Shuffle

Published by Keystone, arr. by Ed. Straus

Here's one of those swing arrangements built on a riff—this one, an original Mal Hallett manuscript with the original 5-brass 4-sax, 3-string voicing. Saxes in unison take the 8-bar intro and then ride into the main theme at A backed up by brass. Second trumpet has the 16-bar ride at D piano at E, and there's a nice section riff chorus at F. Tenor takes it at G with the assistance of the brass in plunger mutes and from there on in the arrangement goes to a climax with high brass figures in the last chorus while the saxes continue the original riff.

A Little Old Church In England

Published by Berlin, arr. by Helmy Kress

Irving Berlin's latest "war" tune which seems to be getting right up there at the moment. Not much more to this arrangement than two full choruses and a broadly phrased 16-bar last.

ALSO RECOMMENDED:

Maria Elena

Published by Southern, arr. by Hal Avery

Walkin' By The River

Published by BMI, arr. by Jack Mason

Indeed I Do

Published by Ruby, arr. by Rex Ford

Talking To The Wind

Published by BMI, arr. by Helmy Kress

Rambling Along TIN PAN ALLEY

by MICHAEL MELODY

If a guy wants to learn how to play a bull fiddle, there's a colossal new volume put out by Robbins that'll give him all he wants and practically the kitchen sink to boot. It's the "Bob Haggart Bass Method," 144 pages of it, full of exercises with pictures of Bob's position technique, fingering, good looks and tux, to say nothing of a basic course in harmony and theory. Oh yes, and transcriptions of Haggart's stuff on several Bob Crosby records, including *Pages Love Song*, *South Rampart Street Parade*, *Dog Town Blues*, and *Just Strollin'*.

Pastor Digs Back

Thirteen years ago Tony Pastor played sax in the pit for Irene Bordoni's stage hit, "Paris." Hit tune was Cole Porter's *Let's Do It*. Now the Tony Pastor band has a record of the same tune on Bluebird, and it's really going.

Flat Foot Floogie killed 'em; so did *The Music Goes 'Round* and *Round and Round* and *Beat Me Daddy*. Nobody can tell when some tune that means nothing will be a killer. Or maybe it's the meaninglessness that does it. Anyway, the next one is apt to be *The Hut Sut Song*, which might best be described as a sort of Swedish double-talk ditty. It was concocted by Lee Kilian, Jack Owens and Ted (Merry Mac) McMichael, published by Schumann Music Co. of Hollywood. Tune is off to a flying start on the coast.

Maybe Barnum Was

Don't know whether they think it's the columnists or the public who'll believe anything that's told them, but anyway, the BMI publicity department sends out a release to the effect that when trumpeter Jerry Bowne aimed a hard French roll at boss Horace Heidt while playing in a Monte Carlo restaurant, Jerry missed his bass. (Modulate to Page 19)

POP
Reed Sens

CLARINET SAXOPHONE TENOR SAXOPHONE
in 3 Steps

Ask your reed sens

FRENCH AME



Superbash in a Ritz Hotel room, Chi., was given the lens by Ray Rising last month when a few of Count Basie's boys, coming through town on their road tour, got with some of the Lionel Hampton cats, and gave it the business. Left to right are Basie's Harry Edison on trumpet, Hampton's Marshall Royal on clary and Irving Ashby on guitar, an unidentified chick, Basie's tenor Don Byas, and Hampton alto Illinois Jacquet. In front is "Shadow" Wilson, Hampton drummer.

Slot Machine Ban May Kill Band Job

by DON LANG

Minneapolis—Enforcement of the state law against slot machines, the "one armed bandit" type, will probably kill the Loren McNabb engagement at the Riviera in Shakopee for this summer.

Shakopee, only about 20 miles south of Minneapolis, has long been one of Minnesota's most flagrant gambling towns. In fact, before Minneapolis vice crusaders instigated raids against slot machines there last fall, these "bandits" paid the town taxes, doctor bills for the entire population and many other normal village expenses.

The McNabb band, after two successive years at the Riviera, has been all set to go the third starting in May, but music, or at least a steady band job, will be strictly out if the slots are not in soon.

Boogie Club Sad

The U. of Minnesota Boogie Woogie Club, all knocked out with nation-wide publicity from its *Beat Me, Dmitri* (Dmitri Mitropoulos, leader of Minneapolis Symphony) efforts, gave a pathetic demonstration of its collective talent on the stage of the Orpheum theater last month.

Outstanding, though, was the bass playing of the youngest of the fine Pettiford family. The piano man got very little out of his work, while the drummer looked self-conscious and lightly tapped his cymbals with brushes.

The outstanding man of the Boog Club—it's publicity man—did not appear, but he does OK by the kids. Newspapers, mags, rotos, here and all over have been full of this club's activities for the last two months. The Boog members even subscribe to at least one large press clipping bureau in Minneapolis. Strictly on a reading kick, Joe Reichman, headliner on the

6 Bands Land Single Date

by SIG HELLER

Milwaukee—For the first time in 19 years the annual De Molay ball will feature all Milwaukee bands. Through the efforts of Oscar Goetzlaff, who is an alto man of no mean ability, and who is general chairman of the event, six local combos have been hired.

An estimated 15,000 people will turn out for the dance to hear the orks of Steve Swedish, Billy Baer, Al Buettner, Johnny Warren, Heinie and Ralph Miller.

Bud Nelson, 14 year old drum student of Chic Hager, copped the drum contest held in Racine at the Venetian theater.

Dick Stabile Gets 3A Classification

New York—Dick Stabile, rumored to be disbanding his orchestra because he was being drafted, was placed in class 3-A at the last minute and will not have to break up his aggregation. Bert Block, his manager, also was fearful of being drafted and may have to go to camp before the month is up.

Stabile had too many dependents. His wife, Gracie Barrie, is the singer.

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Too Close to The Forest

Chicago—Allan Jones was singing *High on a Windy Hill* on the stage of the Chicago theater ten days ago. The Will Bradley band was behind him, and out in the wings were Hank D'Amico and Bob Haggart of the Bob Crosby band.

Deeply touched by the tune, Hank, who had never heard it, asked Bob what it was.

"I don't know; it must be a new one," Haggart answered. "We ought to get it, it sure is pretty."

Tin Pan Alley . . .

(Jumped from Page 18)
and conked the King of Denmark on the bean with the bun. Jerry and arranger-saxist Frank DeVol wrote *Friendly Tavern Polka*. As for the connection, well, the BMI release says, "Since His Majesty seems to have taken the bun in the spirit in which it was sent (italics our own), the episode may help to explain how these songwriters have been so successful in putting the contagious good humo of a friendly tavern into music."

Jack Owens, Claude Sweeten, Dave Gregory and Al Moss have written four tunes for the next RKO Dr. Christian pic. Tunes, controlled by Stephens-Lang, Inc., and booked for the pic by Harry Engel of BMI, are *When Love Is New, Make Believe Land of Dream, Get Alive*, and *The Rhythm Is Red, White and Blue*. Engel also got the title song, *The Reluctant Dragon*, Charles Wolcott, Ed Penner and T. H. Lee's tune from the Disney feature due to premier the first of May.

Jump on the Bandwagon

Robbins, Feist and Miller are building a national campaign to stress "Music for Americans," urging all dealers to allot the period between Decoration Day and the Fourth of July to promotion of things like *Ballad for Americans*, *Mammoth Collection of American Songs*, *March for Americans*, a new piano work by Grofe; *The American Waltz*, a new Peter De Rose piano solo; Eastwood Lanes piano suite, *Fourth of July*, and others of patriotic appeal.

Al Bourne and Mel Leven's *In an Airliner on a Beeline to You*, is getting some nice performance around Chicago. Braniff air lines are cooperating in publicity.

Dick Stabile's sax solo, *Patchwork*, which he has been using as a theme, has been published by Sorkin Music Company in New York.

News of the big bands, the small bands, and the bandsmen who go into the armed forces is covered thoroughly by the *Beat*, in addition to the news of the guys who gig and the guys who are looking for dates big or small. Subscribe now!

Columnist's Corny Quotes Make Jerks of Bands

by DON LANG

Minneapolis—Bev Robey's band playing at Sloppy Joe's here have reason now to shy away from the company of other local musicians because of this recent item in Cedric Adams' column in the Minneapolis Star Journal:

"Bev Robey's band out at Sloppy Joe's on Broadway and Washington have the waitresses in a constant turmoil with their musicians' lingo. When the boys finish the job and sit down to eat, here are some of the orders they toss at the girls: 'Beat me up a tangle of yardage,' sister, schmaltz only.' That's spaghetti with butter sauce. 'A fiddle case, Ella on the side.' That's a sweet potato. 'Gable and Lombard.' That's ham and sweets. 'Slap me a burl fiddle and make him angry.' That means a steak and rare."

Adams is nationally known for his columns, but local musicians wince when he gets off with corn

as above, which is fairly often. He gets no kicks from a band unless the boys wear funny hats and make "novelties" of most of their tunes. The example above is a typical Adams observation, dreamed up by himself or some jerk contributor, much to the Robey men's disgust.

Bassist-Foil For Gypsy Turns Tables

by SIG HELLER

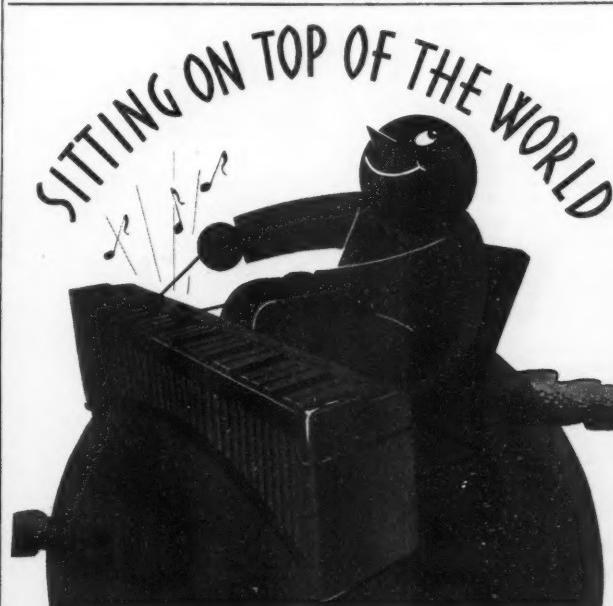
Milwaukee—Gypsy Rose Lee was gracefully moving back and forth across the stage of the Riverside theater and very adroitly removing her clothes. It was a tense moment indeed as she approached Joe Potzner, bass man in the pit band, and removed her very fluffy petticoat. When Gypsy doffs this garment she drops it daintily on Joe's head and burl fiddle.

Potzner, besides being an elegant doghouse man, is an amateur magician. He took the "stuff" on the head at each show and didn't do anything but grin, but this show was different. As the "thing" dropped on Joe's head, he parked his fiddle on his chair, fumbled a bit and pulled a stuffed dog out of the folds of the garment. As the spotlight was held on Joe, he brought down the house. The guys in the band and Gypsy Rose, as well, howled uproariously.



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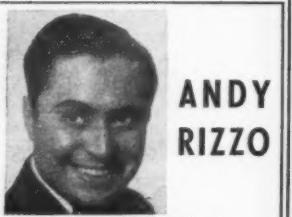


● For years he just plodded along. Then one day he took stock of himself. "Modern music," he considered, "is a fast-moving, quick-changing profession. To stay on top, a musician must keep pace with the times. And yet here am I trying to play music of today with an instrument that belongs to the day before yesterday." . . . And so he carefully sought out the most distinguished of all Marimbas—the Deagan Imperial—found himself more and more in the spotlight, and has been sitting on top of the world ever since! Write for folder.

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Fletcher's Boys Gather to do Him Honor

... A session to end all sessions took place at downtown Cafe Society in New York the other night when these illustrious alumni of Fletcher Henderson bands congregated to bash with the old boss. Some of them worked with "Smack" as long ago as 19 years. Rear row, left to right, are trombonists Jay Higginbotham and Sandy Williams, drummers Sid Catlett and

Walter Johnson, trumpet Red Allen, guitarist Lawrence Lucie, and alto Russ Procope. Front row: Pianist-arranger Henri Woode, trumpet Russell Smith, bassist John Kirby, Henderson, clarinetist Buster Bailey, alto Benny Carter (behind Fernando Arbelo), drummer Kaiser Marshall and emcee Leonard Feather, who got all the boys together. The boys jammed for a solid half hour on *Rug Cutter* and *King Porter Stomp*.

Libsohn-Ehrenberg pic.

Detroit Local Puts Nix on Zurke's Free for All Bash

by LOU SCHURRER

Detroit—Bob (What am I doing next) Zurke wowed Detroit musicians recently in a session that didn't jam. Just three days before his night club appearance, Zurke advised the *Beat* that he had no plans in particular and that the Motor-town trip was just a rest.

Later in the week the dailies carried items to the extent that Mr. Z. would throw a ball and musicians were advised to bring their horns and union cards for admittance to the Bowery. The Fed read the papers, too, and calmly called the brawl off for local men. How-

ever, Zurke drew well, as Hamtramck's officials and cousins by the dozens showed. Mr. Z. with the assistance of two of Resh's men beat out a set. The week following he appeared at the Town theater.

Falk Does Good Job

It's admitted by the experts that Mike Falk's band did a better job for Michigan State's jig than Horace Heidt for the J-Prom two weeks previous. Here's the new personnel of Reuben Hughes, one of the fastest bands in the Motor City and now at Club Zombie:

Lionel Reason, piano, vibes and arranging; Joe Dickerson, bass, arranging; Sam Jefferson, tenor; Amos Jackson, trumpet; Reuben Hughes, alto; Drummer Freddie Kohlman left for New Orleans.

Pete Viera left Saks for the Grand Terrace. Stan Morris is at Club Royal. Cab Calloway kept scores for Joe Louis' bowlers while in town. Genial Mr. Wright, ex-Hutton mgr., is now with Cab. Detroit's most arranging crew is probably Ralph Hayward's Men Of Music at Ken Roberts. They do most new numbers for acts in town.

Personnel: Hayward, drums; Johnnie McDonald, tenor, clarinet; Ross Dristy, piano, and Al Gibbons, trumpet.

McDonald was formerly with S. Sterns' band. Hayward holds the St. Claire Shores unlimited out-

board speed record of 61.5 m.p.h. Latest jive claims Hayward's bunch will split...

Midge Williams Organizing?

Rumors say Midge Williams is arranging a 15-piece ork. Bob Maye replaced Jack Keller on bass and Julian Stockdale took the guitar spot of Al Perlis in Jay Coe's Motor Bar band. Fred Henricson, piano, is expecting an heir under the deadline. Three of the men received their questionnaires. . . . Dick Kreig, sax with Don Pablo got the call. . . . Claire Williams is now with Jimmie Stevenson and Jimmie's brother Bob left to pianoplay for Art Mooney. According to Mooney, Jeanne Shailor, his wren, isn't married to her boss yet—according to Mooney. . . . The best versatile combo on Woodward belongs to Dan Fodor at Connie's. They do anything from rumba to boogie but good.

Personnel: Piano, Hy Goldman; 1st sax, Sam Allesia; 2nd sax, Jimmie DiNobile; bass, Dan Fodor, and drums, Dave Fenton.

The ex-chief assistant prosecutor's graft confession last week means nix to after-hour spots for a while at least.

ADRIAN ROLLINI

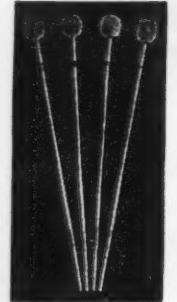
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Tomorrow*

The Johns Hopkins Blue Jays Jump

by GEORGE S. EVERLY

Baltimore—Kiki Garcia, leader of the Rhumba Crew at the El Patio Club, has been drafted. Machita, guitarist in the group, will take over.

One of the better orchestras around town is the Johns Hopkins Blue Jays, all members are JH students. Leader Pete Olson, saxist-clarinetist, will graduate in June. This young fellow has been the guiding light of the Blue Jays for four years and with his departure to enter the business world, will go the backbone of the band.

Child Prodigy Note: Little Bobby Burns, four-year-old son of Saxist Gil Burns who fronts his own band. Bobby can immediately name most of the name bands when listening to their phonograph records.

See WOODSTOCK TYPEWRITERS

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Jesse Price May Form His Own Combo

by BOB LOCKE

Kansas City—Is Jesse Price, drumming man who spark-plugs the Harlan Leonard crew, Bluebird recording outfit currently at Eddie Spitz' College Inn, leaving the band? That was the big talk among Kaycee cats this month. Rumor has it Jesse is discontented with the Leonard Rockets and wishes to front a crew he plans to bring from Tennessee. Price wishes the sepia outfit to be piloted by John Tumino, local band booker.

The Joint Romped

Kayne was really a "hotbed of jump" a couple of weeks ago as three of the nation's top notch swing crews were in town at the same time. They were Andy Kirk, Count Basie, and Jimmie Lunceford. All three originated from here. Basie and Kirk were vacationing.

Tommy Douglas revamped his crew and is working for the newly formed McCronie office. . . . The draft is taking many of the town's best musicians. . . . Latest to go are Freddie Culver and Harold Bruce.

Bill Wittig's swank Pla-Mor is doing a brisk biz these days. Lunceford drew 1600 persons at a recent dance and Charlie Fisk broke all records on a recent Sunday matinee for a house band. . . . Bob Crosby is slated later this month for a one-nighter.

Six Plays Greek Benefit

S. Bernard (Barney) Joffee moved his Tower Theater house on, Herb Six's, over to the Loew's Midland for a Greek benefit show. . . . Matty Malneck grossed an average \$6,000 at the Tower Theater for a week's stage show after drawing exceptional biz the fortnight previous at the Terrace Grill of the Hotel Muehlebach.

Al Gandee Is Hunting Work

by BUD EBEL

Cincinnati—Al Gandee, the trombonist of the famous Wolverines band, and the guy who Bix often said was the best man in the band, is looking for a job. Gandee is an ideal small combo man, but has been having a shot of tough luck trying to line up work.

Freddie Sanker, who had a great rep as a successful band leader some years ago and who started Andy Secrest on his way, is now teaching exclusively. . . . Lewis was picked for the Steamer Island Queen. . . . Freddie Fisher headed this way again for another Old Vienna date. . . . Pianist Harry Wilsey back on the job at Primrose after a rough illness. . . . It looks like Burt Farber for the Plaza, with Jimmy James as a starter in the Gibson, Mel Snyder or Deke Moffett may get Beverly Hills with Wally Johnson returning to Lookout House for a third return. Other jobs are a tossup.

Some months ago this column stated that canary Sylvia Rhodes of WLW was the outstanding vocalist at this station. Due largely to hard work and good coaching she today stands as one of the top singers of the nation. The biggies at the station are evidently of the same opinion, since they have given her the program, "Songs by Sylvia," with a high-powered band of 23 conducted by Phil Davis. It's a Thursday night shot.

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Vincent James' New Stage Show Draws Congrats

by RAY TREAT

Syracuse, N. Y.—When Vincent James (Jimmy Melfi) began his Sunday afternoon series on the Roy's Gang show over WFBL from the stage of Keith's theater here recently, congratulatory telegrams came from Eddie Cantor, Jimmy Van Heusen and Harold Arlen, movie actor Bill Lundigan (a grad of the 'gang') and other luminaries. The band is strictly swing, but good. Arrangements are by Ray Krise and Norm Meserve. Bob Roberts' Senators replaced the Swing Jesters at Hotel Onondaga... Ray Guido, fiddle, at Deauville, Auburn, using Paul Firenze, accordion, and Carl Mano, guitar, plus two other Syracuse boys... Louie Scala out of the Imperial in Auburn and into College Inn, Union Springs... Fine bass of Stan Parsell and trumpeting of policeman Tommy Connors with the Imperial Four at the Imperial... Bassist Bill Bashta now announcing over WMBO, Auburn, in addition to jobbing with Manzone and Paige... Don Smith at Laxton's might be a buck private by the time this issue hits the stands... A new charter was issued to the formerly defunct Genova Local.

New Britton Drummer Broken' in

by CHARLES ABBOTT

Philadelphia—Andy Egan, lead alto with Joe Frassetto's WIP band here, was grabbed by Jan Savitt recently. Carlotta Dale, erstwhile Savitt and Will Bradley chirper, is now with Dick Wharton's crew at the Hotel Adelphia.

Matt Stein, Milt Britton's drummer, had to report to Uncle Sam, and Bill Waldron came in from Isham Jones. The first show that Waldron did in the Britton lunatic asylum stint here resulted in a terrific cut on Bill's head and he also lost his watch.

Fats Waller played a date here with his 13-piece. The Fats is apparently well again; he was deep in the groove... Had a five-hour gabfest with Lena Horne when Charlie Barnet was through town. Gal's had some tough breaks... A new joint called the Swing Club is open, using name bands... Elliott (I play dirty) Jacoby, one of the best reed men around, is planning a house warming for his new place in the suburbs... Jackie Fell, hide beater superb, is still trying to explain away the tipsy chick who came over to him at the end of a set, said passionately, "I love you, I love you, I love you," and proceeded to kiss him right on his bald spot in full view of the audience... This reporter may work a deal to put a musicians' program on over WIP. Fingers are crossed.

Howie Bruno Recovering From Crash

by JACK DALY

Houston, Tex.—Another band accident, bad one but fortunately not a fatal one, came to the attention of Down Beat here a couple of weeks ago when Ozzie Nelson's band played a week at the

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Toby Brown's Little Brown Jugs



Duluth, Minn.—Nuts of the north country, these whacky cats call themselves the Little Brown Jugs. They give with these antics at the Marine Club here, where they're doing a return date after an original 16-weeker. Leader Toby Brown is on trumpet; Ernie Gullo waves cymbal aloft, Frank Gullo is the accordionist, John Simon on guitar, and Jerry La Duke on sax.

Met theater. Ozzie's drummer, Howard Bruno, is just getting over a badly injured leg suffered when he crashed and wrecked his car completely while driving from New York to New Orleans and the band's recent Roosevelt hotel date there. Bruno was under a doctor's care in New Orleans for a month. The Nelson band is scheduled to make a movie, tentatively titled "Betty Coed," with Ruby Keeler.

Toellner Heads U. of W. Show Now on Road

by THE TIGER

Madison, Wis.—Local cat Dick Toellner is coming in for lots of recognition these days. He is directing the U. of Wisconsin's Haresfoot show, "Place Your Bets," which is currently on the road throughout the state. The band Toellner fronts on the show includes:

Larry Borenstein, John Olkowski, Kenneth Hobkirk, Jack Rael, saxes; Ronny Reata, Lee Imhoff, trumpets; Phil Baures, trombone; Newall Dunn, drums; Harry Luchs, bass, and Orv Shetney and Toellner on pianos.

Gordie Kemmetter, who quit Lee Emmerich's outfit last fall to manufacture corn candy, found that the business wasn't as good as the candy. So Gord is back with the band.

The three Chocolate Music Bars at the Lorraine Cocktail lounge are the best this town has heard in a long time. Johnny Creach draws the bow across the finest cat gut these ears have heard in a long time. I'm stackin' that kid up against the best, including Venuti and the Dark Angel. I think the kid could clip the Angel's wings. And the git work of Emanuel Baylis is plenty fine—imagination and guts. Melvin Banks plays truly solid bass.

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Decca May Disc Tough Indy Trio

by ROSS CHRISTENA

Indianapolis—A deal is in the offing for the trio at the Southern Cocktail here to wax for Decca. These three colored boys are really colossal, but have been buried in the Southern for months and months via a contract.

The Warpy Waterfall band is getting its bellyful of swing battles. They played five last month and several others were scheduled for this month, one with Art Kassel! . . . Chuck Smith's non-union crew recently played here to 2,000 customers, at Scottish Rite. . . . Bob Barnes' Indiana U. outfit is the only co-op band in the state. Band has a Dixieland style. . . . When Joe Venuti and the Andrews gals dropped over to see Will Bradley and the boys while both bands were in town, Will asked Venuti for a trombone lesson. Joe said he's given up teaching beginners.

Two local boys who have finally hit the top of the heap are Lloyd Martin, lead alto man with Benny Goodman, and "Trigger" Alpert, bass man with Glenn Miller. Martin once arranged for Amos Ostrom's Columbia Club band, one of the finest bands to ever play on location here.

Linda Keene Now With Nichols

New York—Brunet songstress Linda Keene, whose recent switch from Red Norvo to Tony Pastor to Red Norvo caused much comment in the trade, now is with Red Nichols' band. Red's newly-reorganized crew is said to be one of the best he's had in years. Nichols is featuring Keene heavily at the Raymor in Boston, where the band is set for three weeks. With Keene gone, Norvo isn't using any girl to handle vocals.

Husk O'Hare Is Bouche's Sec'y

Miami—Husk O'Hare, known throughout the country as one of the name leaders of a few years back, is down here acting as secretary to Albert Bouche at his Miami Beach Villa Venice. The spot features two bands, Harry Rogers (show) and Juan Makula.

Taylor With Wardlaw

Savannah, Ga.—Jack Wardlaw's Buck Ashbaugh has been replaced by local boy, Herb Taylor, ex-Johnny Ham trumpet. Wardlaw's lineup now includes:

Dick Gary, Joe Carew, Skeo Elder, and "Whitey" saxes; Phifer Fullenwider and Taylor, trumpets; Walter Warren, trombone; Hal Lundy, piano; Gerald Boyer, bass; Tiny Hutton, drums; Joanne Leaux and Buddy Dunn, vocals, and Wardlaw waves.

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Bandleaders may list their bookings free of charge, merely by writing *Down Beat* by the 1st and 15th of each month.

Abbott, Dick (WQAM) Hlwd., Fla., nc
 Abbas, Vic, Californian (Congress) Chgo.
 Adams, Max (Stanley) Pittsburgh, t Aquila-
 ville, nc
 Alexander, Van (WOR) NYC
 Allen, Bill (Plant Garden) Columbus, O.
 (On Stage) NYC, nc
 Almerio, Tony (Casino) New Orleans, nc
 Alpert, Mickey (Cocoanut G.) Boston, nc
 Altmeyer, Hollis (Minnesota) Mpls., nc
 Alton, Tom (Club Abbey) Stamford, Conn., nc
 Ambung, Jack (Baker) Mineral Wells, Tex.
 Ammons, Albert (Cafe Society East) NYC
 Bill (Club Lido) Youngstown, O.
 Anderson, Kenyon (Top Hat) Saginaw,
 Mich., nc
 Andrews, Bob (Des Moines, Ia.)
 Andrews, Eddie (Singer) Hlwd.
 Arias, Don Ramon (La Conca) Cleveland,
 Armstrong, Benny (KDKA) Pittsburgh
 Arias, Deel (Statler) Detroit, h
 Armento, Jim (CMCA) NYC, on tour
 Arctic Wind (Trina (Steel City Bus Line))
 Arg, Ind., nc
 Atkins, Boyd (Dave's Cafe) Chgo.
 Austin, Harry (Hornet) Buffalo, NY, nc
 Ayers, Eddie (Club Houston) Tex., nc
 Ayres, Mitchell (Prakobdy) Memphis, Tenn., nc
 Davis, Lawton (Swanee) Miami, h
 Davis, Mitt (Hamiton) W.S.C., h
 Davis, Phil (WVW) Cincinnati, r
 Daye, Bill (Lester) Milwaukee, r
 Daye, Henry (Top Hat) Union City, NJ, nc
 Deo, Johnny (St. Mary's) Passaic, NJ, b
 Delco, Leo (Silver Grill) Bloomingburg,
 N.Y., nc
 Deges, Charles (New Broadway) Phila., h
 Devahland, Eddie (Kentuckiana) (State
 College) Perry, Ohio, nc
 Dickey, Ed (Auditorium) Saginaw, Mich.
 De La Rosa, Oscar (Royal Palace) Miami, h
 Delmar, Tony (Candelight Club) Houston
 Delta Rhythm Boys (Le Reuben Bleu)
 DeMarco, Isobel (L'Aiglon) Chgo., r
 Denger, Carl (University Cine) rochester
 Deutsch, Emery (CBSS) NYC
 Dickey, Alton (Midway Garden) St.
 Paul, Minn., nc
 Diamond, Lew (Palmer House) Chgo., h
 Diamond, Red (Seor) Toledo, h
 DiPietro, Sam (WWF) Pittsburgh, r
 Donahue, Al (Roosevelt) N.O., h
 Donahue, Al (Roosevelt) N.O., h
 Dorey, Ray (Black Cat) Burlington, Vt.
 Dorsey, Jimmy (Sundown) St. Louis, b
 Douglas, Lew (Big Nine) NYC
 Douglas, Lew (Carter) Cleveland, h
 Dowell, Samie (Town foun.) St. Louis, b
 Dowell, Samie (Town foun.) St. Louis, b

June, Henry (Wm. Morris) Chgo., on tour
Bobbie (New Yorker) NYC, n

C

Calabero, Don (Old Vienna) Cinti, r
Sabin Boyz (Oxford Club) LaCrosse, Wis.
Tobin, Bob (Oxford Club) Boston, Mass., b
Tone, Tony (86 Club) Chgo., n

Caesars, Emilio (WOAI) San Antonio
Carson, Frankie (Reid's Casino) S. Bend
Casper, Eddie (Grandine) Detroit, b
Castro, Leo (Moorlough Grill) Winnipeg
Carroll, Don (Fourtimes) Roger Bros.
Wash., D.C.

Carroll, Irv (Jack Dempsey's) NYC, ne
Carroll, Jack (Oasis) Milwaukee, ne
Carroll, John (Lucky) New York, n
Casino, Palace (S.F. Cal.) San Fran.
Casino, Del (Netherland-Plaza) Cinti, h
Casino, Allyn (Century Rm.) Tulsa, h
Casino, Stan (Del Coronado) San Fran.
Casino, Don José (Cuban Village)
Casino, Tony (Ferryboat) Davenport, Ia.
Casino, Billy (Broadmoor) Colo. Springs
Casino, & A Flida (De's Lounge) Balto., ne
Casavale, Carmen (Carton) Wash., D.C.
Casino, George (Manhattan) N.Y.C.
Casino, Carmel (Casa Nova) Scranton
Casino, Al (Kenna) Syracuse, N.Y. h
Checkboard Band (Ohio) Youngstown, h
Cherry, Eddie (The Persian) Peoria, Ill.
Chew, Dave (WAVK-WGR) Buffalo, N.Y.
Chicca, Don (Ye Old Cellar) Cheyenne,
Kiddie, Eggie (Fried Bros.) NYC
Chiquito (Plaza Persian Rm.) NYC, h
Chincione, Henry (Hell House) Columbus
Chinatown (S.S. Harbor) Casinos) Hot
Springs, Ark., ne
Chirridge, Gay (Lowry) St. Paul, Minn., h
Chink, Gene (KWKY) Kingman, N.Y.
Chinatown (J.W. Doherty Auditorium) NYC
Chinatown (Coronet) (Canton Room) NYC
Choy, Jay (Motor Bar) Detroit, ne
Chowan, Emil (St. Anthony) San Antonio,
Tex., h

Chow, Sam (College Auditorium)
Wilburton, Okla., b

Cholina, Harry (600 Club) Miami, r
Chomodores, The (Orange Lantern)
Palmer, Maxine (The Duke) NYC, h

Chung, Jack (Mary's) K.C., Mo., ne
Chung, The (Crown) Providence, RI
Montreal, Manuel (Chico Lido) South Beach
Cook, Ted (Oriental) Chgo., r
Couture, Louis (St. Zucker) NYC
Couture, Louis (St. Zucker) Chgo., r
Court, Etsi (Villa Madrid) Pitts., ne
Craige, Carol (Clift) S.F., Cal., h
Crane, Francis (Hermits) Nashville, h
Cram, Jim (Theater) Milwaukee, ne
Crosby, Bob (MCA) Chgo.

Curt, Xavier (Waldorf-Astoria) NYC, h
Dalin, Tommy (Jermyn) Scranton, Pa., h
Hammons, Berrie (Edgar) Chgo., h
Hanson, Fannie (Polo) Detroit, h
Heiberger, Herbert (La Martiniere) P.N.Y., ne
Hessick, Phil (Fela's Wilkes-Barre) P.N.Y., ne
Hether, Ben (Rainbow Room) NYC, ne

C

Frisco, Sammy (Paddock Club) Chgo., ne
Fuhrman, Clarence (KYW) Philadelphia
Fulcher, Charles (Forrest Hills) Augusta,
Ga., h

Funk, Larry (Fred. Bros.) Chgo.

C

Gaffield, Tyle (Kin Wah Low) Toledo, r
Gambrell, Jim (Palace) Chgo., r
Gandy, Gandy (On Henry) Wilkes Spr., Ill.
Gasparre, Dick (Plaza) NYC
Gates, Mannie (W. Flager Kennel Club)
Miami, ne

Garrison, Tom (North Castle Lodge)
Banksville, N.Y., h

Gensh, Gordy (Molitor's High Life Tap)

Milwaukee, ne

Gerkart, Art (Million Dollar) L.A., Cal., t
Gerlach, Ed (Sam Houston College)

Gillies, Eddie (Elks Club) N.Y.C.

Gillies, Ross (Sands) M.L.B., Fla., h

Gold, Freddy (Scott Hall) Elizabeth, NJ

Golden, Al (Jonathan Club) L.A., Cal., ne

Gordis, Ceci (Elks Club) N.Y.C.

Gonzales, Eddie (Roosevelt) L.A., Cal., h

Goodman, Benny (Carnegie Hall) NYC,
4/28

Griffin, Gray (Log Cabin) Armonk, NY
Griffen's Orchestra (Hubbard's) Houston,
Cal., ne

Grafsoff, Frenchy (Club 100) Det.

Moines, Ia., ne

Graham, Al (Baltimore) Santa Barbara, Cal.
Graham, Johnny (Crystal Gardens) Phila., ne
Gordan, George (Greenfield) Park Falls,
Wis., h

Greene, Tommy (Rustic Lodge) Toledo,
Ohio, ne

Gerry, Jerry (Club Ferdinand) Hartford,
Conn., ne

Gibson, Jimmy (KPDA-KGNC) Amarillo,
Tex.

Gross, Gary (KOIL) Omaha
Gumin, Joe (Johnny's Round Up) Milw.

C

Hackett, Bobby (Versailles) Boston, r
Haasencren, Gus (CBS) NYC

Hahn, Al, St. Louis (Coronado) St. Louis, Mo., h

Hale, Harriet (McGee Club 15) Phila., ne

Haley, Harry (Elks Club) N.Y.C., ne
Hall, George (Kennebec) Albany, N.Y., h

Halliday, Gene (Station KSL) S.L.C., Utah

Hampton, Bob (Majestic) Long Beach, Cal.

Hampton, Lionel (Grand Terrace) Chgo.

Hansen, Don (Marine Club) Duluth, Minn.

Hanson, Ross (Cedar Inn) Wilmington,
Del., ne

Harpa, Daryl (Rancho Grande) LA, Cal., h

Harrington, Cem (Indiana Cafe) S. Bend,

Harrison, John (Athenaeum (Alvendine Quoit Club)
Holyoke, Mass.

Harris, Ken (Ye Olde Tavern) W. Brookfield, Mass., ne

Harris, Oliver (Silver Cloud) Chgo., ne

Hastings, Phil (On Your) MCA, ne

Hart, Joey (Angleys Cafeteria) Minn.-on-the-Hawkins, Frank (Elks Club) Burbank, Cal., ne

Haynes, Orville (Snyders) Louisville, Ky., ne

Andera, Bobby (Gay Ninevites) Chgo., ne
Innes, Fatio (Brass Rail) Savannah
Carter, Charles (Vancouver) Vancouver, BC.
Can.
Arteza, (La Minciona) NYC, r
Eddie (LaRuca) NYC, r
Harry (Plumming) Louisville, r

Hernand, Woody (On tour) GAC, NYC
Hernandes, Frank (Esquire) Miami, ne
Hills, Worthy (Esquire) Miami, ne
Hinckley, Billie (Lambeth) La. Cal., b
Hines, Billie (Schenk's) Pitts.
Hines, Earl (Apollo) NYC, t. 4/18 wk.
Hinett, Arthur (KYW) Phila.
Hite, Woody (Uptown) Portland, Ore., b
Hodge, Roland (Jacqueline Gardens) Louisville, Ky., ne
Hoff, Sid (El Patio) SF, Cal., ne
Hollingshead, Fred (El Patio) Ft. Wayne, Ind.
Holloman, Lou (Hickory House) NYC, ne
Hollingsworth, Buck (Harry's New York) Eng.
Homer, Herbie (Baker) Dallas, Tex., b
Hoek, Eddie (Beachcomber) Miami, ne
Holm, Mel (Lamplighters) (Charmaine) Waikiki, III., ne
Hopkins, Claude (Palace) Stamford, Conn., ne
Howard, Slim (Irene's Cafe) Phila., ne
Hoyt, Elliott (Trianon) Toledo, O., b
Hubbel, Walter (Berkent's Pk) Balto., b
Hudson, Dean (MCA) NYC
Hudson, Eddie (Candy-nites)
Hughes, Ray (Jockey Club) K.C., ne
Hughes, Reuben (Club Zulu) Detroit, ne
Hugo, Victor (Little Rathskeller) Phila., ne
Hummer, Bros. (Edgewood Club) Tallahassee, Fla., ne
Hunt, Brad (Tantilla Gardens) Richmond
Hunt, Floyd (Steinhagen's Shores Inn) Moline, Ill., ne
Hux, Bro. (La Marimba Club) S.F., ne
Hutzell, Robert (WHAS) Louisville

I

Idols-of-Rhythm (Torch Club) Union City, N.J., ne
Imperial Four (Imperial) Auburn, NY, ne
Inn Spots (Gale) NYC—on tour
Inn, The (Cl. Wilshire) NYC, ne
Irving, Johnny, Trio (Flanagan) Malone, NY
Isidro, Don (Mexican Inn) Amarillo, Tex., ne

J

Jackson, Jimmy (Casino Moderne) Chgo.
Jackson, Paul (Cox's) Berkley, Mich., ne
Jackson, Stan (Basmash Ranch Rm.) Chgo.
Jagger, Whitie (Whitie's Cafe) Racine, Wis., ne
James, Harry (MCA) NYC
James, Vincent (WLW) Cinti.
James, Eugene (Van Cleve) Dayton, b
Jewell, Del (Joe's Place) Salem, Ill., ne
Johnson, O. R. (Dinner Bell) Club Houston,
Johnson, Palmer (Dutchman) Boston, ne
Johnson, Pete (Cafe Society East) NYC.
Johnson, Wallie (Lookout House) Covington, Ky., ne
Johnson, Connie (Riverside) Roine, b
Jones, Isham (Roosevelt) Jacksonville, b
Jones, Jimmy (Faya) Phila., t
Jones, Lowell (Del Mar) Aptos, Calif., ne
Jones, Lucy (Lily's) Phila., ne
Jurgens, Dick (MCA) Chgo.
Justin, Larry (Piccadilly Club) M.B., Fla.

K

Kara, Peter (Village Barn) NYC, ne
Kasper, Gordy (Blue Mirror) Balto., ne
Kaufman, Sam (Jack) (Captain Wash.), ne
Kay, Herbie (MCA) Chgo.
Keay, Don (Clarendon) Berkeley, Cal., ne
Keay, Sammy (MCA) NYC
Keay, Sam (Pey Tok) Phila., ne
Keay, Sam (Shunway's) Marine Room Detroit, ne
Keeler, Earl (WAVE) Louisville, Ky., ne
Kelliher, Paul (Station WIOD) Houston, ne
Kendis, Sonny (Stock Club) NYC, ne
Kern, Al (Club Cathay) Bakersfield, Calif., ne
Key, Van (American Amusements) Richland, Wash., ne
King, Colie (Sherman) Chgo., b
King, Ted (Tavern) Savannah, Ga., ne
King's Jesters (Brown Derby) Chgo., ne
King, Wayne (Orpheum) Madison, Wis., ne
Kinney, Ray (Lexington) NYC, b
Kirby, John (Uptown Cafe Society) NYC
Kirky, Andy (Joe Glaser) NYC
Kirk, Walter (WPSB) Columbus, O., ne
Lee, Lee (Sleeve Gables) Milford, Conn., ne
Kobasic, Ivan (WTAQ) Riverside, Green Bay, Wis.
Lolker Brothers (Piccadilly Club) Balto., ne
Lombard, George (Ship) Union, N.J., ne
Kraft, Joe (McLean's Log Cabin) Merchantville, NJ, ne
Krebs, Elmer (WISN) Milwaukee
Kremehn, Billy (Jain Session) Phila., ne
Lane, Tom (Empire State Orch.) Auburn, NY
Levy, Peter (Station WIOD) Miami
Levru, George (Pennsylvania) NYC, b
Liu, Paul (Pan American Oasis) Miami
Kurtze, Jack, Hollicker (Leighton on the Parkway) NYC, ne
Lyser, Kay (MCA) Beverly Hills, Cal.

L

Ling, Jimmy (Chez Maurice) Montreal, Can., ne
Lake, Sol (66 Club) Chicago, ne
Lake, Red (Wilson) Champaign, Ill., b
LaMarr, Ayars (Indiana) Indpls., b
La Mar Club Orch. (Wheelhouse) La. Cal., ne
Lamb, Ernest (Roseland Inn) Jackson, Monaca, Casar (Tropical Pk) Miami, ne
Lambert, Paul (Highwaymen) Indpls., b
Lane, John (St. Regis) NYC, b
Landis, Marty (Marge's Stable) Phila., ne
Lane, Dick (Casa Seville) Franklin Square, NY, ne
Lane, Eddie (Station WIOD) Brooklyn, NY., b
Lane, Joe (Club Madrid) Milwaukee, ne
Lang, George Al (Hank's Spa) W. Fitchburg, Mass., ne
Lane, Lou (Sheraton) NYC, h
Lane, Eddie (Beachcomber & Copacabana) NYC, ne
Forte, Joe (Old Romanian) NYC, ne
Pan, Horace (Royal York) Toronto, b
Lane, Ted (Homestead) Kew Gardens, Long Is., ne
Lee, RSS (Main) S. Amboy, NJ
La Roy, Dennis (Palace) Shreveport, La., ne
Lee, Robbie (Carroll) Houston, Tex., ne
Laurenre, Bert (Celebrity Club) Chgo., ne
Levitt, Eddie (Beverly Hills) Newport, R.I., ne
Lee, Erwin (Albion College) Albion, Mich., ne
Levan, K.S.L.C. Utah
Levin, Hal (Rancho) Denver, Colo., ne
Lewellen, Collier (Golden Rule) K.C., ne
Leppman, Ernest (Old Heidelberg) Miami, ne
Lewis, Johnny (Queen Island) Cinti., ne
Lewis, Marie (Don Lanning's) Miami, ne
Lewis, Meade (Lund) Downtown Cafe Soho, ne
Lewis, Russell (Seashell Cl.) Galveston, Tex., ne
Lewis, Sid (El Chicco Club) M.B., Fla., ne
Lewkowitz, Ben (Victor) MB., Fla., ne
Lindholm, Linda (NY) N.Y., ne
Linton, Max (Harvest) Houston, ne
Loebner, Richard (Bob Cat) Eifred, Wiss., ne
Lockey, Roy (Station CFRB) Toronto
Lombardi, Guy (Roosevelt) NYC
Lomax, Jim (Romantic) NYC
Lombard, Phil (The Casino) Hilo, Cal., ne
Lopes, Tony (Slappy Maxie's) Miami, ne
Lopez, Vincent (Wm. Morris) NYC, ne
Lorenz, Michael (Benchmark) NYC, ne
Love, Eddie (Paradise Club) KC, Mo., ne
Love, Baby (Paradise Club) KC, Mo., ne
Love, Lester (Athletic Club) Indpls., ne
Love, A. Lucy (Houston) Tex., ne
Love, Clyde (The Club) Richmond, Va.
Lucas, Barbara (Troika) Wash., D.C., ne
Lucas, Joseph (WLW) Cinti.
Lumley, Art (Billings) Billings, Mont., ne
Luna, Abe (Royal Palace) M.B., Fla., ne
Lynn, Samvy (Bomb Shelter) Dallas, ne
Lyon, Deb (Club KC) KC, Mo., ne

M

McKeon, Ray (WLHL) Lowell, Mass.
McKinley, Harry (Westwood Supper Club) Richmond, Va., ne
McLean, Jack (Casino Gardens) La. Cal., ne
McLean, John (taffy) San Jose, Calif., ne
McPartland, Dick (Bar of Music) Chgo., ne
McPartland, Jimmy (Nicks) NYC, ne
McShann, Jay (Casa Fiesta) KC, Mo., ne
McShann, Jim (El Patio) KC, Mo., ne
Macias, Paul (Longue Riviera) Washington, D.C., ne
Mack, Jimmy (Butterfly) Springfield, Mass., ne
Maguire, Lance (St. Francis') SF, Cal., ne
Mahnke, Ed (Cafe) Milwaukee, Wis., ne
Manners, Zeke (Village Barn) NYC, ne
Manzano, Jose (LaConga) Chicago, ne
Manzano, Jerry (Belvidere) Auburn, N.Y., ne
Manson, Melinda (Pasta) Pitts., ne
Marie, Doris (El Chico) Pitts., ne
Marks, Ray (Astor Grill) Montreal, Can., r
Marlowe, Tom (Keating's) Carencro, N.Y., ne
Marlin, Joe (Child Paramount) NYC, r
Marlin, Paul (Doreen Gardens) La., ne
Marlin, Sam (Floriente Gardens) La., ne
Marshall, Harry (Aragon) Houston, b
Marshall, Harry (Somerset) Boston, b
Marino, Al (Station WIOD) Pittsburgh, ne
Marino, St. Regis) NYC, ne
Martin, Bob (Martin's) NYC, ne
Martin, Dave (St. George) Brooklyn, b
Martin, Freddy (Coe Grove-Ambassador) NYC, ne
Martin, Lou (Leon & Eddie's) NYC, ne
Martin, Mac (Club Esquire) Wash., D.C., ne
Martone, John (Continental) Grove
Aron, O., ne
Martin, Simone (Brassell) MB, Fla., h
Martin, Tom (Blue Gardens) Armonk, NY
Martin, Tommy (Wardman Park) Wash., D.C., ne
Mastaglio, Bert (Tootie's) KC, Mo., ne
Masters, Frank (Tropicana) KC, Mo., ne
Matson, John (Station WIO) Wilkes-Barre, Pa., ne
Mautha, Chick (WKRC) Cinti., ne
Mayerson, Bernie (Whitman) MB, h
Maynew, Nye (Beachcomber) Boston, ne
McDonald, Carl & Earl (Wolford) Danville, Ill., ne
Mendez, Gene (WKRH) LaGrasse, Wis., ne
Mengen, Maurice (Biltmore Rendezvous) L.A., ne
Menken, Mort (Cutlife) Melody Club) Bruns-wick, Ga., ne
Merry Macs (Palladium) L.A., ne
Messenger, Johnny (McAlpin) NYC, ne
Metzger, Eddie (Station WIO) Pittsburgh, ne
Meyley, Al (Englewood) Beach Haven, N.J., ne
Meyer, Gus, Jr. (WICK) Bridgeport
Mickey, Harold (King Cotton) Greensboro, N.C., h
Milner, Jack (Ball & Chain) Miami, ne
Miucci, Don (Gauche) NYC, ne
Miller, Bob (Mayflower) Akron, O., h
Miller, Chuck (Paradise Club) Kilgore, Tex., ne
Miller, Gene (Elms) Excelsior Springs, Mo., ne
Miller, Glenn (20th Century Fox) Hlwd.
Miller Brothers (Martiniene) Wildwood, NJ
Miller, Jack (Century) Rm. Pitts., ne
Miller, Maxine (Station WIO) New York, ne
Miranda, Joe (Pago Pago) Dunellen, NJ
Mississippi State Cadets (State College, Miss.)
Mistoff, Deke (The Capitol Lounge) Chgo.
Mohr, Bob (Royal Palms) L.A., Cal., h
Monaco, Hugo (Arabian Supper Club) Columbus, O., ne
Monchic, The (Monchic Club) Chgo., ne
Mooney, Eddie (Shubert) Boston, b
Moore, Bill (Dixie Grove) South Bend, ne
Moore, Bill (Deacon) (WLW) Cinti.
Moore, Eddie, Clubmen (Claret) Ithaca, NY, ne
Morand, Jose (Stander) Cleveland, h
Morgan, Glenn (Hammer's Million Dollar Club) Alt. City, N.J., ne
Morgan, Jack (WMPBS) Memphis, Tenn., ne
Mosby, Joe (Dinner Den) L.A., Cal., ne
Moten, Bus (White Horse) K.C., Mo., ne
Mowry, Joe (New Penn) Pitts., ne
Mueller, Eddie (Twin Gardens) Phila., ne
Mueller, Eddie, Clubmen (Claret) Ithaca, NY, ne
Mueller, Ad (On tour) Miford, Don (Athens Athl. Club) Oakland, Cal., ne

N

Nance, Bill (Casa Manana) Albuquerque, N.M., ne
Natale, Frank (Union Grill) Pittsburgh
Navarro, Leon (La Conga) La. Cal., ne
Neighbors, Paul (Station WIO) La. Cal., ne
Nease, Eddie (WADC) Akron, O., ne
Nelson, Ozzie (Columbia Studios) Hlwd., ne
Newman, Ruby (Rainbow Rm.) NYC, ne
Nichols, Red (Raymor) Boston, b. 4/12/53
Nissen Note-Ables (Town House) Zebra
Niosi, Bert (Palais Royale) Toronto, b
Nokes, Bert (Cavern) Saskatoon, Sask., b
Noble, Leighton (Mark Hopkins) SF, Cal., ne
Nolan, Bob (S'even) Chgo. 4/19
Nolan, Bob (Kennell Club) MB, Fla., ne
Noone, Jimmie (Hurricane) Chgo., ne
Norris, Stan (Club Royal) Detroit, ne
Norton, Jack (Sammons) Montreal, ne
Novak, Eddie (MCA) NYC
Norwood, Jack (Crossroad Tavern) Galveston, Tex., ne
Nottingham, Gary (Bal Tabaris) SF, Cal., ne
Novak, Elmer (Paddock Club) Pompano, Fla., ne

O

O'Brien, George (Severns) Indpls., Ind., b
Ogle, Rod (Plaza) Biloxi, Miss., h
Ohman, Phil (Macabro) Hlwd., Cal., ne
Oliver, Eddie (La Martinique) NYC, ne
Oliver, Eddie (Station WIO) KC, Mo., h
Oliver, Eddie (WLW) Cincinnati, h
Oliver, Tubby (WRNL) Richmond, Va., ne
Oliver, Val (Ambassador Pump King) Chgo., ne
Olson, George (Rite) Houston, Tex., h
Olson, George (Silhouette Inn) Chippewa Falls, Wis., ne
Olson, Hem (Country Cl.) Coral Gables, Fla., ne
Orlando, Don (Chase) Chgo., ne
Otto & Fields (Murphy Cafe) Marietta, O., ne
Owen, Manuel (Lynch's Walton Roof) Phila., ne
Owen, Tom (Station WMT) Cedar Rapids, Iowa, ne
Owens, Cliff (Hollywood) Alexandria, La., ne

P

Pabon, Don (Palm Beach Cafe) Detroit, ne
Pabon, Don (Station WIO) La. Cal., b
Page, Jimmie (Empire State Orch) Auburn, NY
Page, Paul (Heidelberg) Jackson, Miss., h
Paire, Michael (Mayflower) Akron, O., h
Paisley, Eddie (Sun Club) Miami, ne
Papal, Eddie (Ginger Lounge) Long Beach, Chgo., ne
Painer, Joe (Merry Garden) Lynchburg, Va., b
Pancho (Versailles) NYC, r
Panich, Don (Admiral) NYC, ne
Papkin, Don, Swinging Strings (O'Connel's) Lowell, Mass., ne
Parks, Bobby (Demsey-Vanderbilt) MB, h
Parky, Roy (WLW) Cincinnati, ne
Pasternak, Percy (CIBC Studios) Toronto, ne
Pastor, Tony (GAC) NYC—on tour
Patrick, Henry (Stock Club) Phila., ne
Paul, Ralph (WBRE) Wilkes-Barre, Pa., ne
Peacock, Eddie (Station WIO) KC, Mo., ne
Peaker, Kenny (Bessborough) Sask., Can., ne
Pearl, Ray (Areadia) NYC, b
Pedro, Don (Pete Marquette) Peoria, Ill., ne
Perell, Don (66 Club) Dallas, ne
Perry, Eddie (Boat Club) Warwick, RI, ne
Dee (Studio Club) Clubhouse, ne
Petters, Oscar, Admiral (Senator) Atl. City, N.J., ne
Petrelli, Emily (Savoy Plaza) NYC, h
Pfleiderer, Eddie (Cinematheque) NYC, ne
Piccolo Pete (Club Petie) Pitts., ne
Pilcher, Walter "Fats" (SS Capital) N.O., La., ne
Pinsky, John, Trini (Childs Rainbow Rm.) NYC, ne
Pieper, Gene (Figuras) L.A., Cal., b
Pieper, Leo (USA) Omaha
Pieper, Dick (Bandwagon) Indpls., Ind., ne
Pieper, Al (Stock Club) Portland, Ore., ne
Pieper, Eddie (Station WIO) KC, Mo., ne
Player, Walter (Mannings) Miami, Fla., ne
Pooley, Bob (WTAG) Worcester, Mass., ne
Poppe, Bob (WBBR) White Plains, KC, Mo., ne
Powell, Eddie (Ozone) Pitts., ne
Powell, Herbie (WRNL) Richmond, Va., ne
Poval, Paul (Hoffman) S. Bend, Ind., h
Poveda, Eddie (Chatterbox) Mountainide, N.J., ne
Preston, Walter, (Boer's Corner) NYC, ne
Prado, Fred (Club Ball) Miami, ne
Prager, Col. Manny (Villare Club) Bronx, ne
Preston, Tom (Cirrus' Coaster) MPis., ne

livan, Joe (Sutton) NYC, h
Umerville, Jimmy, Four Ms (Hi)
Wash., DC, ne
Wedel, Stephen (Wisconsin Rd.)
Tom (Promotional Club) La, C
mazoo, Mich, ne
Ivester, Bob (Club Royal) Savanna

T

alent, Mark (Celebrity Club) Chgo,
Mellie (Steve (Willowmere Inn))
City, N.Y., ne
Bell (Sheraton) Springfield, Mo
Taylor, Betty Lee (Station WEAT)
Fla.

Taylor, Harry (El Chico) MB,
Helen, Carrie (Donahue's) Movie
Vine, N.J., ne
Morgan, Chubby (Blossom Heath)
City, Okla, ne
Jedidiah, Jack (Cass Manana) C
City, Calif.

Taylor, Frank (McVan's) Buffalo, ne
Monroe, Clayton (Seor) Toledo, O.
John, Johnny (Jimmy Lake's) W
D., ne

Thompson, Kenny (Villa Modern)
Thompson, Jim (One nighters-M)
monson, Billy (Belman's Plantation)
Niagara Falls, N.Y., ne
Bill, Clark (Glen Island) New
Rochelle, N.Y., ne
aces & A Spade (Club Conti
Long Beach, N.Y., ne
Lord of Rhythm (Club Silhou
Chgo, ne

tree Chocolate Bar (Lorraine) Mad
Gents & A Deb (MAC Bar)
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tree Peppers (Martiniene) Wild
N.J., ne

Shades of Blue (Budweiser)
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Shady (WIO) Miami

Smith, Bobbie (Kirkcocker Garden
Flint, Mich, ne

Skeets (Queens Terrace) W
L.A., ne

son, Ray (Club Sahara) West
Wis, ne

Top Hatters (Dancesland) Concord, N
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Kentuckians (Ritz) Balto, Md
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ester, Pappy (Spotlight) Hillside, ne
n, Anthony (Greenwich Village Inn)
NYC, ne

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Well, Art (WCAE) Pittsburgh

cker, Orrin (Aragon) Chgo, b
odor, Henry (Welcome Patio) NY
rner, Don (Mt. Royal) Montreal, b
ne

Jones (DownTown Cafe) N.Y.C., ne

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schiel, Jerry (Pancake) MB, ne

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mer, Ernest (Reno Club) Corpus Christi, Tex., ne

ell, Dave (Alabama) Chicago, ne

V

ere Sisters (Rainbow Room) NYC

elle, Rudy (MC) Hollywood

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urney, John (WCAO) All City, ne

ton, Tommy (Club Bali) Brooklyn, ne

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ald, George (MCA) NYC

erry (Child's Spanish Garden) N.Y.C., ne

ler, Herman (Kentucky Barbershop) K.C., Mo., r

er, John, (Casa Manana) Atlanta, Ga., ne

ken, Ken (Crystal) Kentville, N.B., ne

ller, Ray (Nut Club) MB, ne

herd, Sherdina (Cosy Corner) Det
er, Pete (Milwaukee) Milwaukee, b

h, On (Top Gun) Chgo, ne

ard, Jack (Club Royale) Savanna
arrow, Mark (CBS) NYC

ren, Arthur (Boo Raton) Boca Raton, Fla., ne

ard, Hal (Plantation) Grand Rapids, Mich, ne

atherine, Frank (Kalikoi Kai) Wash., ne

tkins, Sam (Holland's) Cleveland, ne

er, Paul (The Big Apple) S., ne

er, Jack (Club Olympia) Chgo, ne

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ek, Ted (Colonial) Dayton, t

er, Pete (Pace) Dayton, ne

ideman, Dewey (Gil Ruizes') Mil
waukee, Curt (Club 15) Phila, ne

er, Herman (Byers' Cafe) Trenton, N.J., ne

becker, Charles (Freddie's) New
Orleans, La., ne

Lawrence (Tranion) Chgo, b

er, Bob (Hiway) New Haven, Conn

ndell, Connie (Ace of Clubs) Odessa, Tex., ne

er, Henry (B & F ore) Columbus, S.C., ne

art, Dick (Adelphia) Phila, b

liffe, Irving (Totem) MB, ne

itehead, Peter (Terrace) MB, ne

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ide, Ran (Nisbett) Minneapolis, b

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iams, Hod (Rainbow) Hiaw, Fla., ne

iams, Helen (Yellow Sunshine Garden)
Michigan, Mich, ne

iams, Pearl (Forrest) NYC, ne

iams, Sammy ("Gibby's") Chicago, ne

iams, Sandy (Orange-Astor) N.Y.C., ne

iams, Sonny (Big George) Conne, L.I., ne

earl, Earl (Club Marathon) Chap, ne

ner, Jack (Home Glam Cafe) New
J.R., ne

er, Art (Stark Club) Key West, Fla., ne

ew, Dick (Sunny Isles Casino) N.Y.C., ne

nton, Barry (Rainbow Grill) NYC, ne

le, Julie (Top Hat) Union City, ne

er, Maxine (Maxine's) L.A., ne

stein, Eddie, (P.O. Box 1737) New
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er, Barbara (Jantzen Beach) Pa
and, Ore., ne

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er, Bob (Gingham Garden) N.Y.C., ne

att, Forrest (Miller's Buffet) W
est, ne

att, George (Station KFDB) An
dine, Wif (Happind) Vancouver, B.C., ne

Y

hum, Elmore (One-nite) Kingston, N.Y., ne

ney, (Mister Mac's) Bronx, ne

ben, Ben (Cartoon) Wash., D.C., ne

un, Roland (Joe's Castle) Bridgeport, Conn., ne

Eddie (Madura's) Whiting, Ind., ne

Z

eo, Lee (College Inn) Eagle Rock, Calif., ne

eo, Lee (Beverly Franklin) Palisades, Calif., ne

eo, Lee (CBC) Toronto, ne

oka, Teddy (Pittsburgh, Pa.)

er, Bob (Wm Morris) Chgo, ne

Conn, Eddie (Madura's) Whiting, Ind., ne

Horace Heidt's Done All Right . . .

(Jumped from Page 8)

the swing era, and right now to be a "good guy" as well as a canny business man, all prove his right to the success which has been his. Next time you lambast Heidt's music, stop a minute and count your change—Heidt knows what entertainment is and has made a mint dishing it out.

Few are the "cats" who can equal his mark.

—DAVE DEXTER, JR.

Sister of Mrs. Hal Kemp Singing Solo

New York—Susan Stephenson, 17-year-old sister of Martha Stephenson Kemp, widow of the late Hal Kemp, opened at Cafe du Parc, swank east side brighton, as a solo singer last month for an indefinite run. It's the girl's first job as a pro.

Kyser's Men Honored (?)

Whether to say "thank you" or bawl her out has the men in Kay Kyser's band stumped, for last week Ginny Sims, Kay's chirper, announced she had named each of her prize blooded cattle on her Fresno, Cal. ranch after a musician in the Kyser combo.

Ginny is investing her savings in livestock. Her home, originally, was in Fresno.

Basie's Manager Not in the Draft

New York—Milton K. Ebbins, manager of Count Basie's orchestra, will not be a draftee this month as reported elsewhere. Ebbins was placed in class 4-B after taking his physical examination. Basie himself is 36 this year and is in no danger of being sent to an army camp.

Leonard Ware Has Job in New York

New York—Leonard Ware's quartet, currently at a small Greenwich Village niteery, is made up of Ware's guitar, Skippy Williams on tenor, claray and flute; Loumel Morgan, piano, and Duke Jones, drums.

Jerry Johnson in Music Promotion

New York—Jerry Johnson has been made professional manager of A. B. C. Music Publishing Co. He was formerly road manager for Charlie Barnet and Bunny Berigan and is the husband of Kitty Lane.

Maxine Sullivan Asks Divorce

New York—Maxine Sullivan, the colored songstress, filed suit for divorce against John Kirby here last month. Kirby, leading his band at Uptown Cafe Society, did not comment on her action.

Maxine is currently at Kelly's Stable working as a solo act. She married Kirby four years ago.

McShann's Tenor Gone With Draft

Kansas City—Ace tenor man and arranger with Jay McShann's band, William Scott, left for military training camp last month. McShann's band returned to K. C. from a long road trip. He was unmarried and one of the first Jayne musicians to be nipped by the draft board. McShann's band is breaking records at the Casa Fiesta Club.

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4 B 41

Two Boogie Men Beat It Out

New York—The old and the new, Meade Lux Lewis and Freddie Slack, met here last week and tossed a light boogie bash together. Slack last week lit out of the Will Bradley band to organize his own crew, to feature his own boogie 88. Lewis, famed for his Yancey Special, was playing boogie when Slack was playing with blocks. Pic by Goldsen of Flatbush.

Who Owes the OAB Tax, Bands Or the Buyers?

(Jumped from Page 1)

bands on all money earned during the past five years.

Birnbach, Hild Witnesses

Handling prosecution of the test case for Williams is Samuel T. Ansell, special counsel for the AFM, and Chicago lawyer Charles O. Randall. Witnesses on behalf of Williams at the hearings fortnight ago included Fred W. Birnbach, International Secy. of the AFM, and Executive Board member Oscar Hild of Cincinnati.

Defense witness for the Government was J. A. Jones, manager of the Stevens Hotel, who testified that the programs and all activities of the musicians in Williams' band were under the direction of the band leader alone, that the hotel had nothing to say about their work as individuals.

In charge of the defense is Carl J. Marold, special representative of the U. S. Attorney General's office, and assistant U. S. attorneys Paul Ziffren and Joseph Solon.

First Case of Its Kind

Although a number of suits have been conducted under the various state social security laws, this is the first to be filed under the

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4 B 41

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federal law.

Because of the confusion as to who is liable, and the resultant failure on the part of both the leaders and the band buyers to pay the tax, thousands of musicians throughout the country have no federal old age benefit tax payments to their credit for the past five years.

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Cy Manes



Charles Spivak

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Do Musicians Get Social Security?

See
Story on
Page 1

DOWN BEAT

RADIO · BALLROOM · CAFE
SYMPHONY · THEATRE



15c
CANADA

Board of Strategy on the Fibber McGee radio show is headed by "General" Billy Mills. His command is his band. With Billy at left, his subalterns, left to right, are "Corporal" Rex Kouri, pianist in command of the rhythmic section; "Corporal" Archie Rosate, who leads the reed section into the fray one night a week, and "Corporal" Eddie Ehrt, trumpeter who lays down the brass barrage on the show.

Oh, You Envy the Cat, Do You? Well, who wouldn't, with a mouse like that to tease? She's Dee Keating, vocalist with the Al Donahue band. She scares easily.



Men in White are Teddy Wilson's boys, in their flashy flannel tails at the Pump Room in Chicago. And Teddy, of course, is the contrasting black up front at the piano. With a handful of fine soloists, the band is playing some of the finest stuff in the Midwest. Left to right behind Teddy are baritone saxist George James, clarinetist Jimmy Hamilton, trumpet Bill Coleman, drummer Jimmy Heard, trombone Benny Morton and bass Al Hall. *Ray Rising* pic.

Shows a Little Weight around the jowls, does Benny Goodman below, but that man still jams. The scene, Cafe Society Uptown; the other boys tempo George Auld, trumpet; Cootie Williams, and Debo Mills on drums. He's the former Horace Henderson tub ace. *Lissohn-Ehrenberg* pic.



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